8787.1
B68e
V.2

9787.1
B68e
v.2

PREFACE.

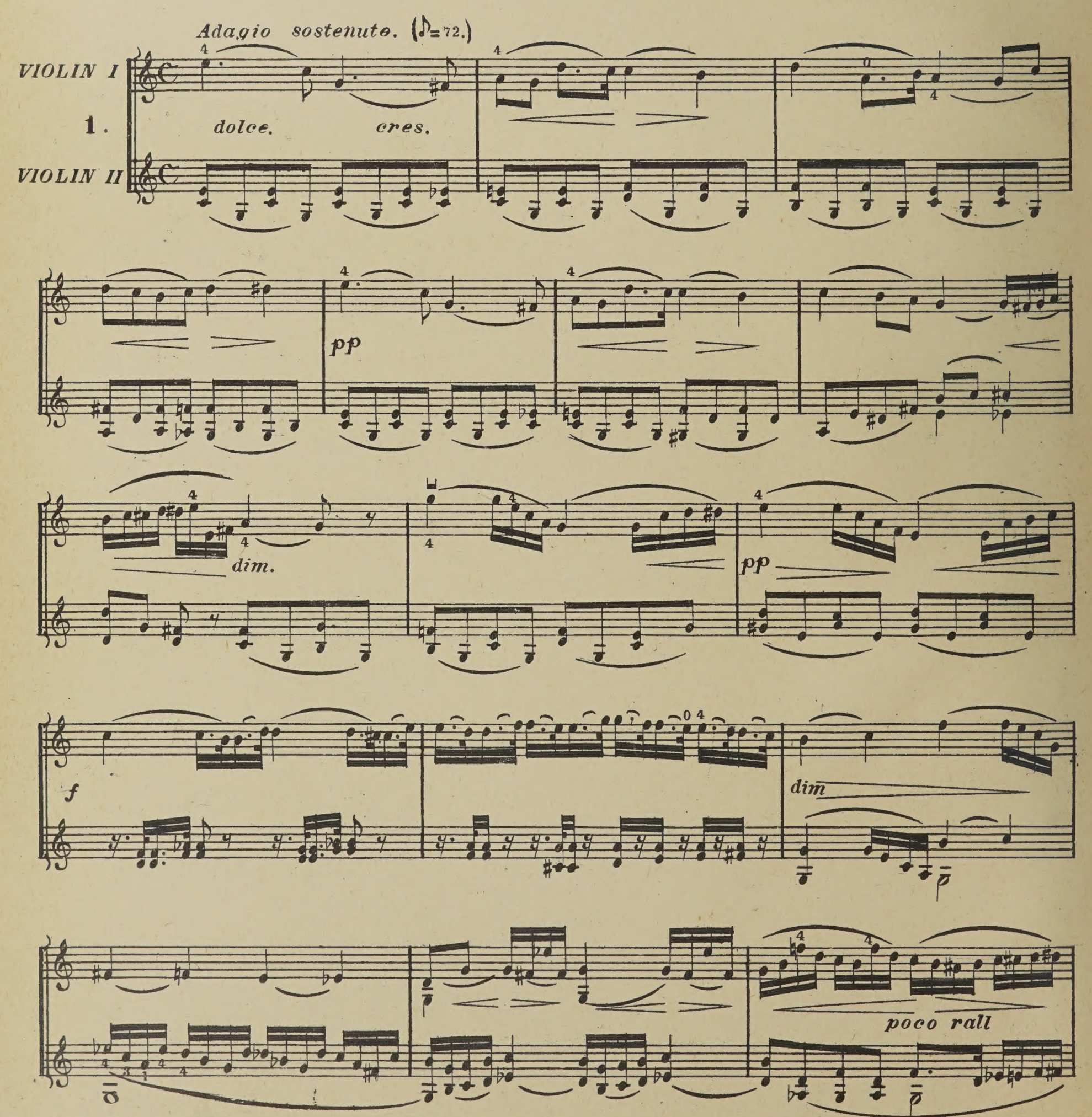
The first part of this great work is designed to advance the scholar from the very first rudiments of music, both in notation and execution, up to the point of playing well in all keys in the first position. All the scales, graces, embellishments, etc., including "double stops," are explained and fully illustrated in Part First within the compass of the first position, and any careful student of that volume is now fitted to undertake and master these more advanced chapters. Herein will be found EVERYTHING appertaining to the art of violin playing, carefully marked, fingered, and explained and arranged in a strictly progressive order. Much care has been expended upon the art of harmonic playing, and every pains taken to present the difficult accomplishment in the clearest light. Double notes, arpeggios, etc., are clearly and comprehensively explained, and it is the earnest hope and belief of the author that a finished student of this method will be able to intelligently perform the most difficult compositions of any writer for the violin. In order to firmly fix the student's style it is advisable (no matter how far advanced he may be) that he should possess and study the first volume of this work before taking up the second, and it will be found that both volumes, complete, form the largest, best and most instructive violin method ever published. Trusting that my earnest and conscientious labors in your behalf will be repaid by your rapid and satisfactory advancement, I remain yours in the cause of this delightful art,

A. S. BOWMAN.

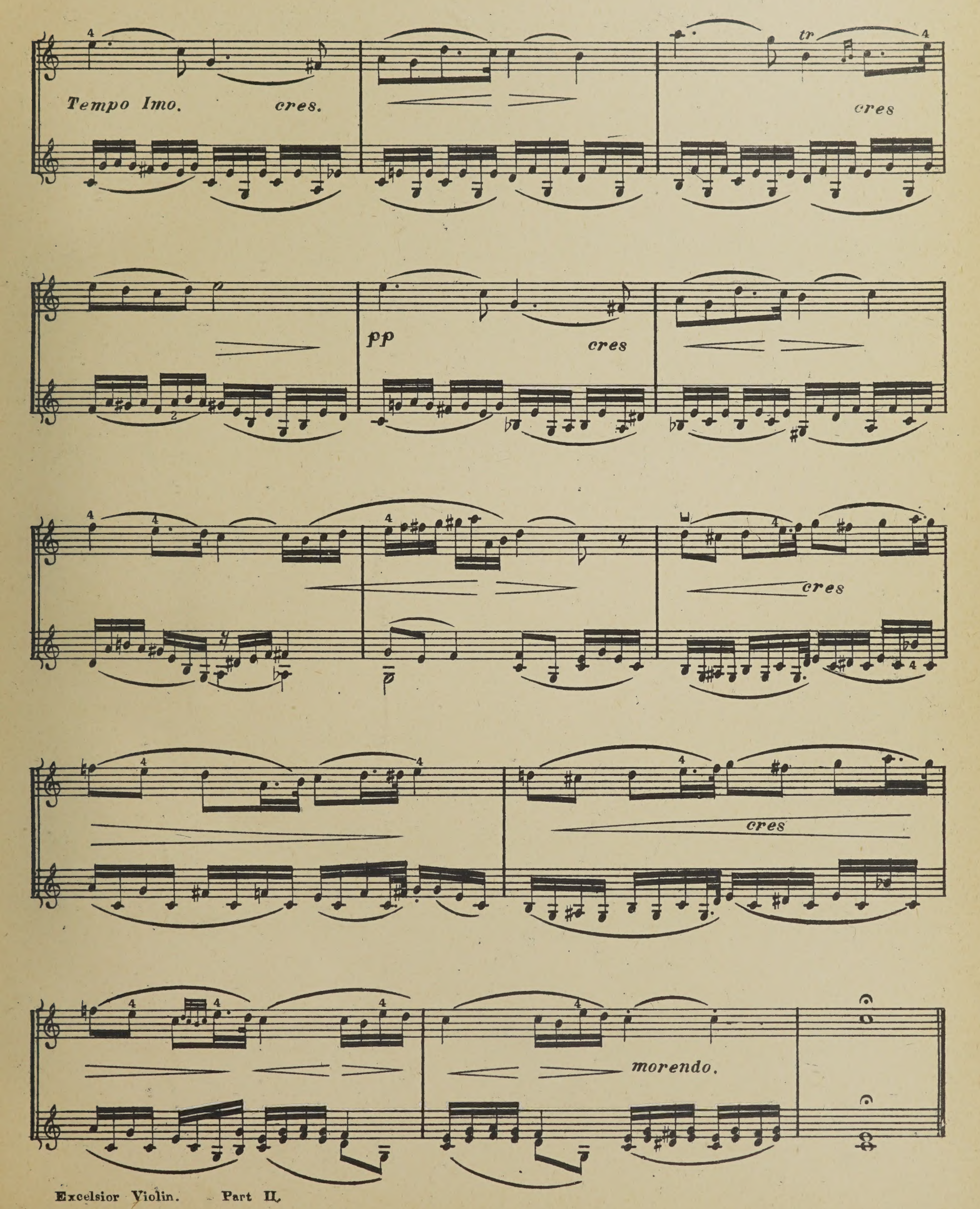
p 7648

PART II

1st POSITION.



1st POSITION.



1st POSITION.

Andantino (♩=76)

2

pp

f

pp

cres . . . cen . . . do

f

pp

Pizz

pp

arco.

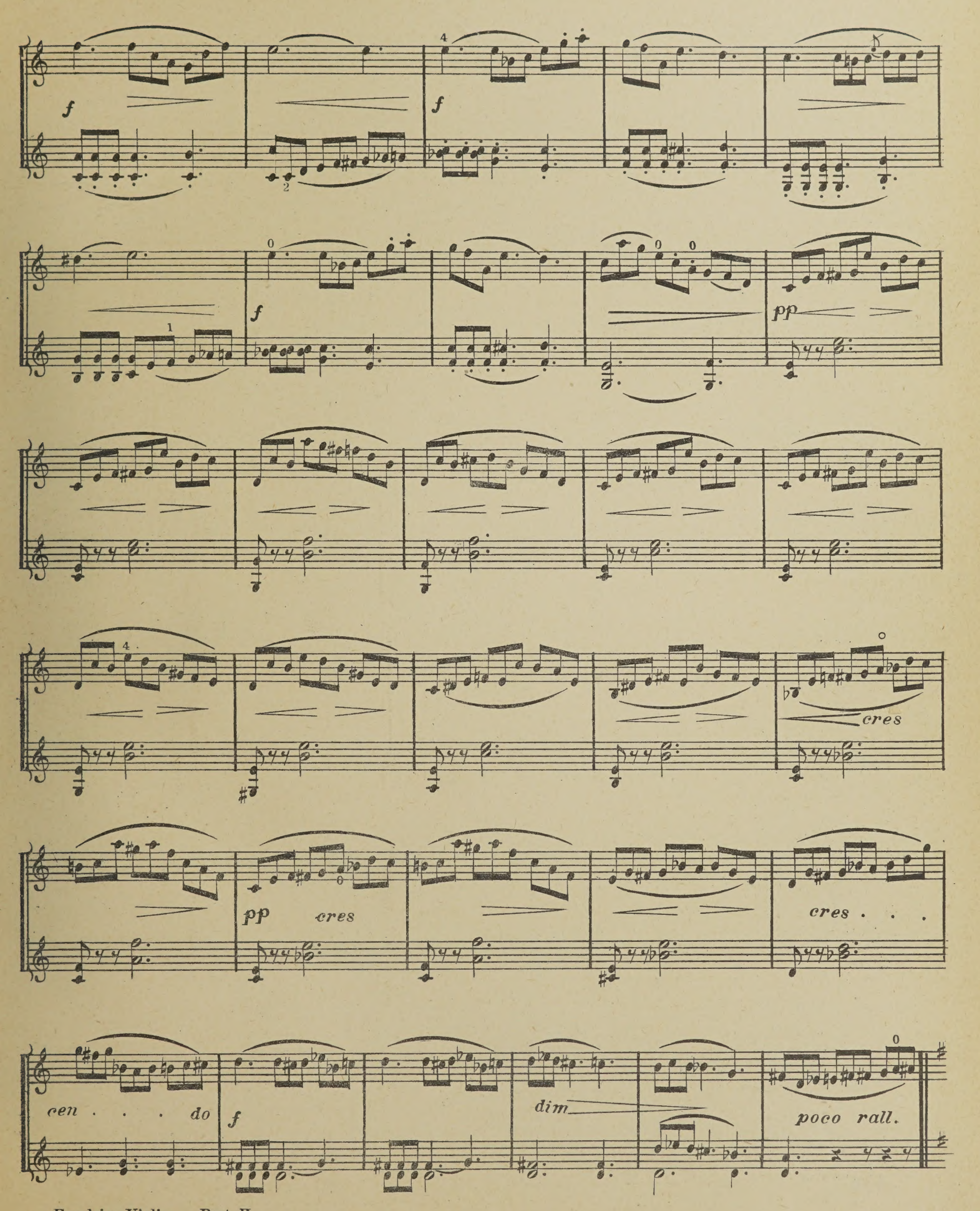
f

f

dim

pp

f


f
f
f
pp
pp
cres
cres
cres . . .
cen . . . do
f
dim
poco rall.

1st POSITION.

Tempo Imo.

cres.

f

pp

cres . . .

. cen . . . do

f

pp

mf

dim.

1st POSITION.

Allegro. (♩ = 92)

3

pp

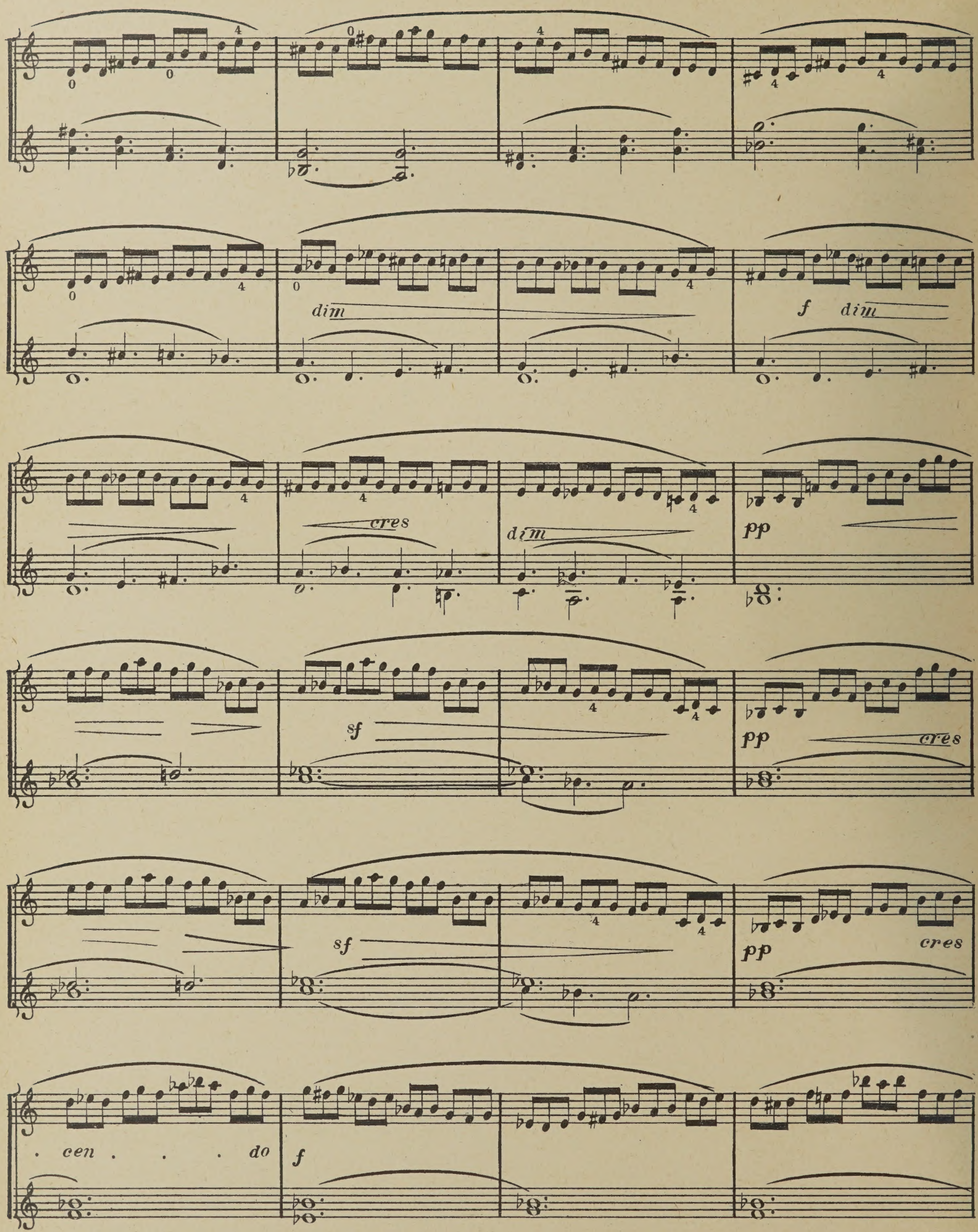
pp

cres

cen

do

f


dim
f dim
cres
dim
pp
sf
pp cres
sf
pp cres
. cen . . . do
f

cres . . . cen . . . do.

sf sf

pp

pp

pp

pp

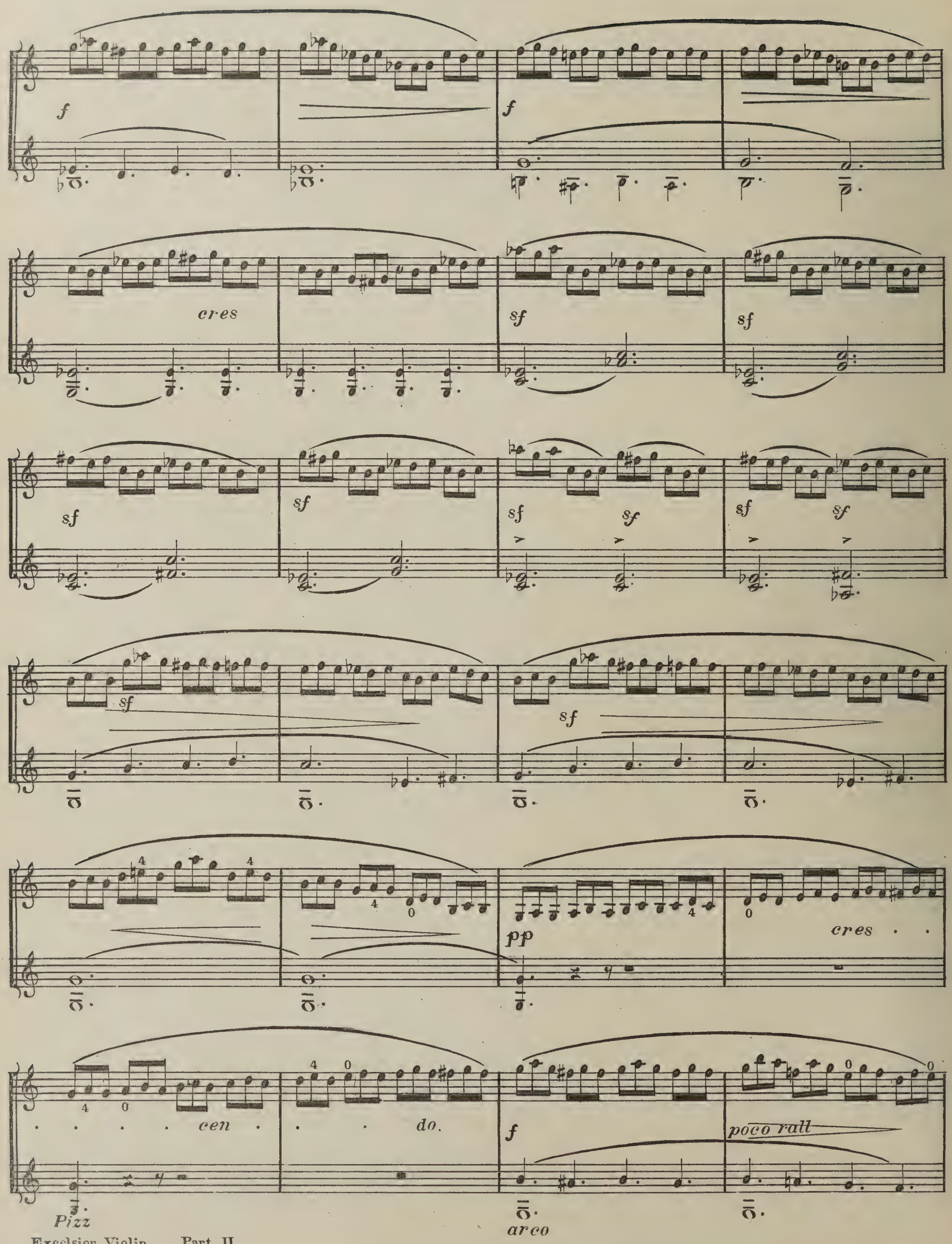
cres . . . cen . . . do

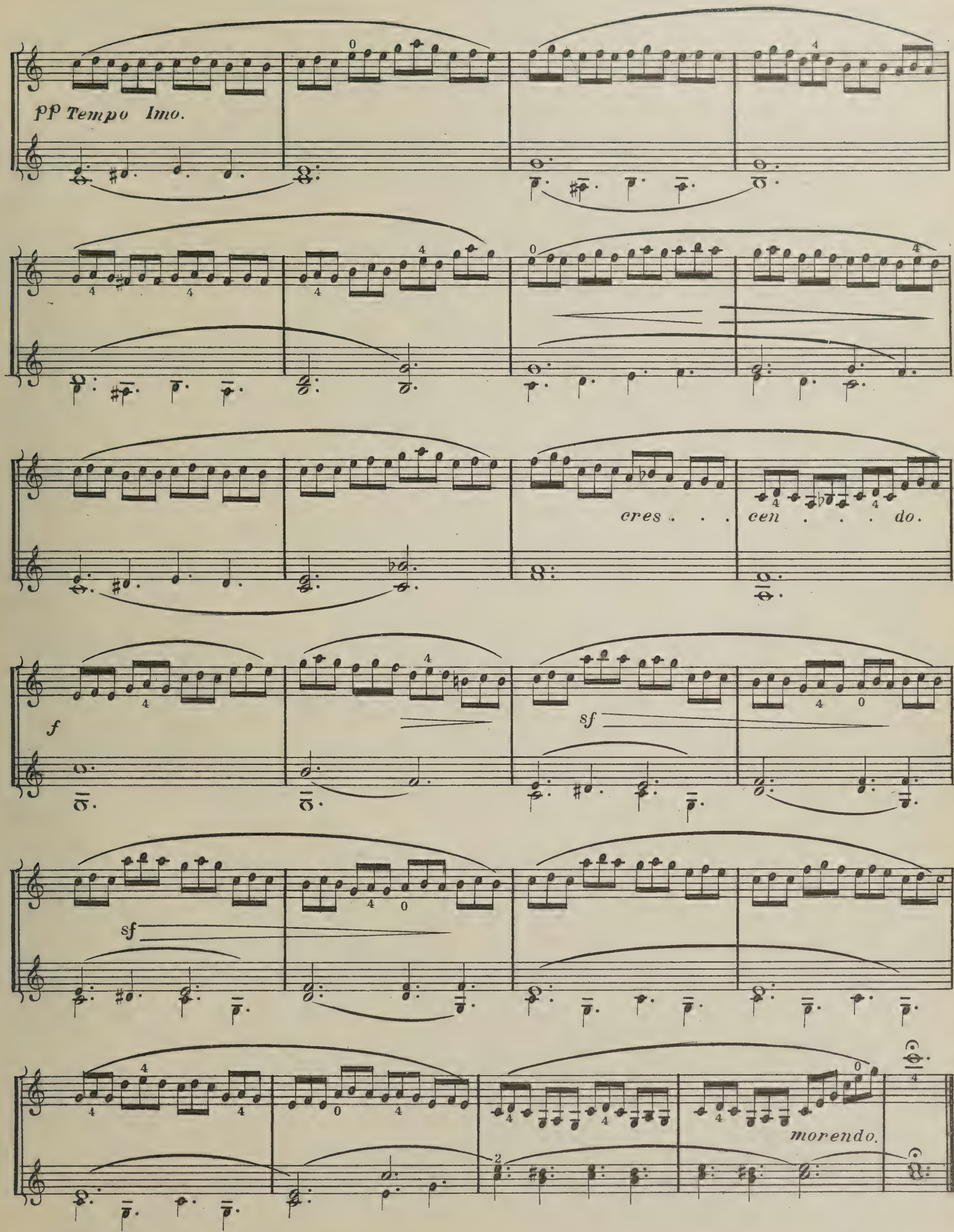
pp

cres.

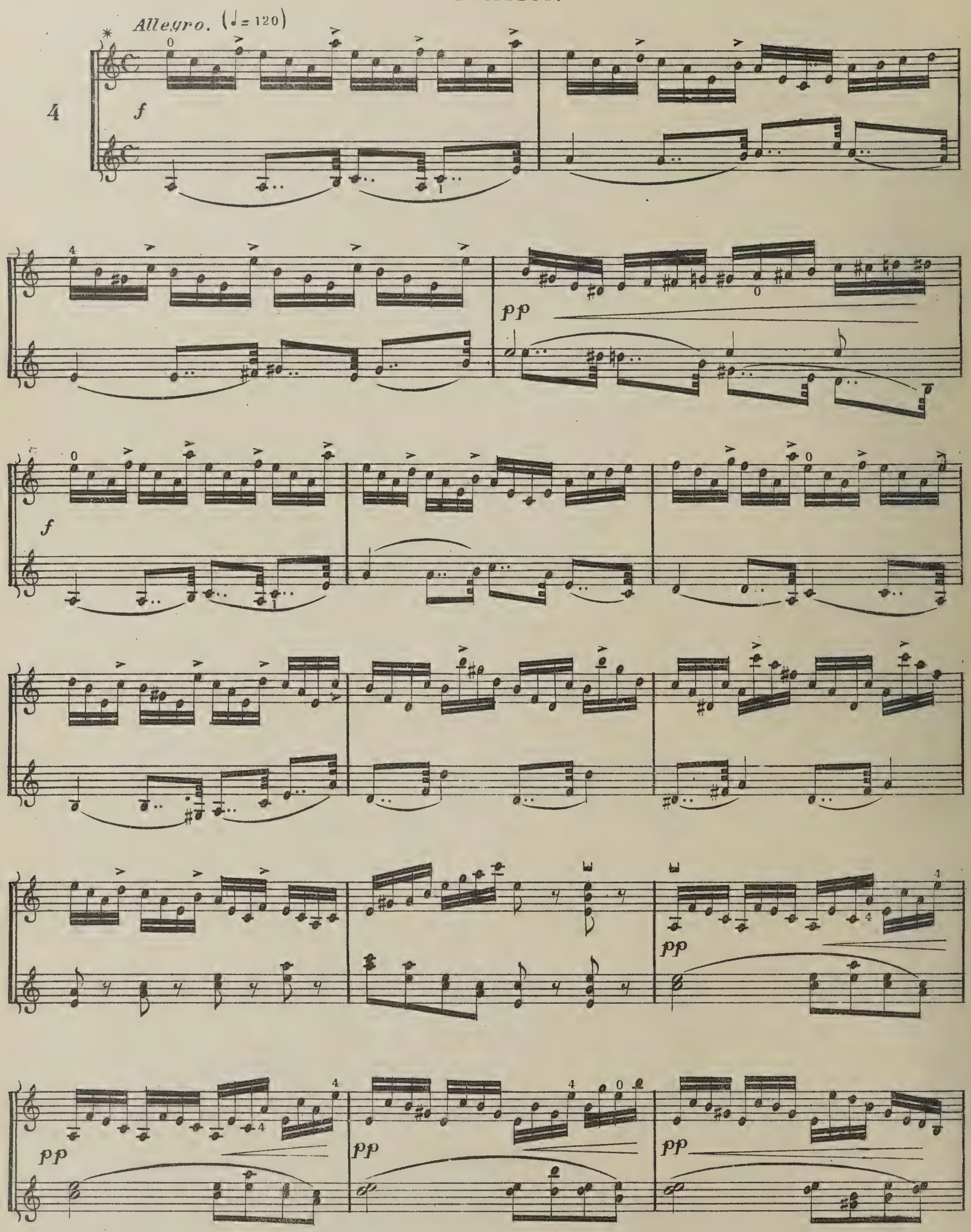
f

1st POSITION.



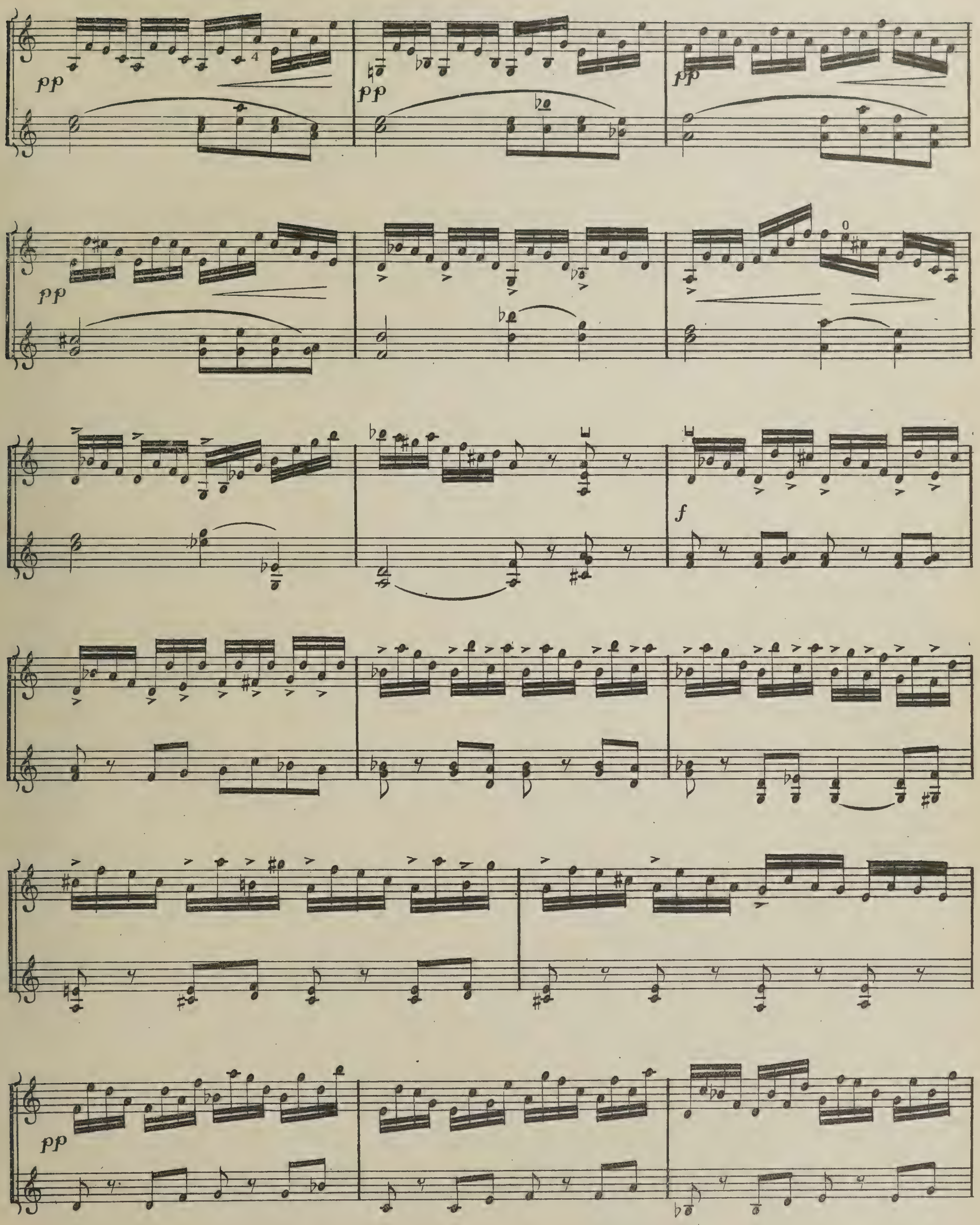

pp Tempo Imo.
cres . . . cen . . . do.
f
sf
sf
morendo.

1st POSITION.

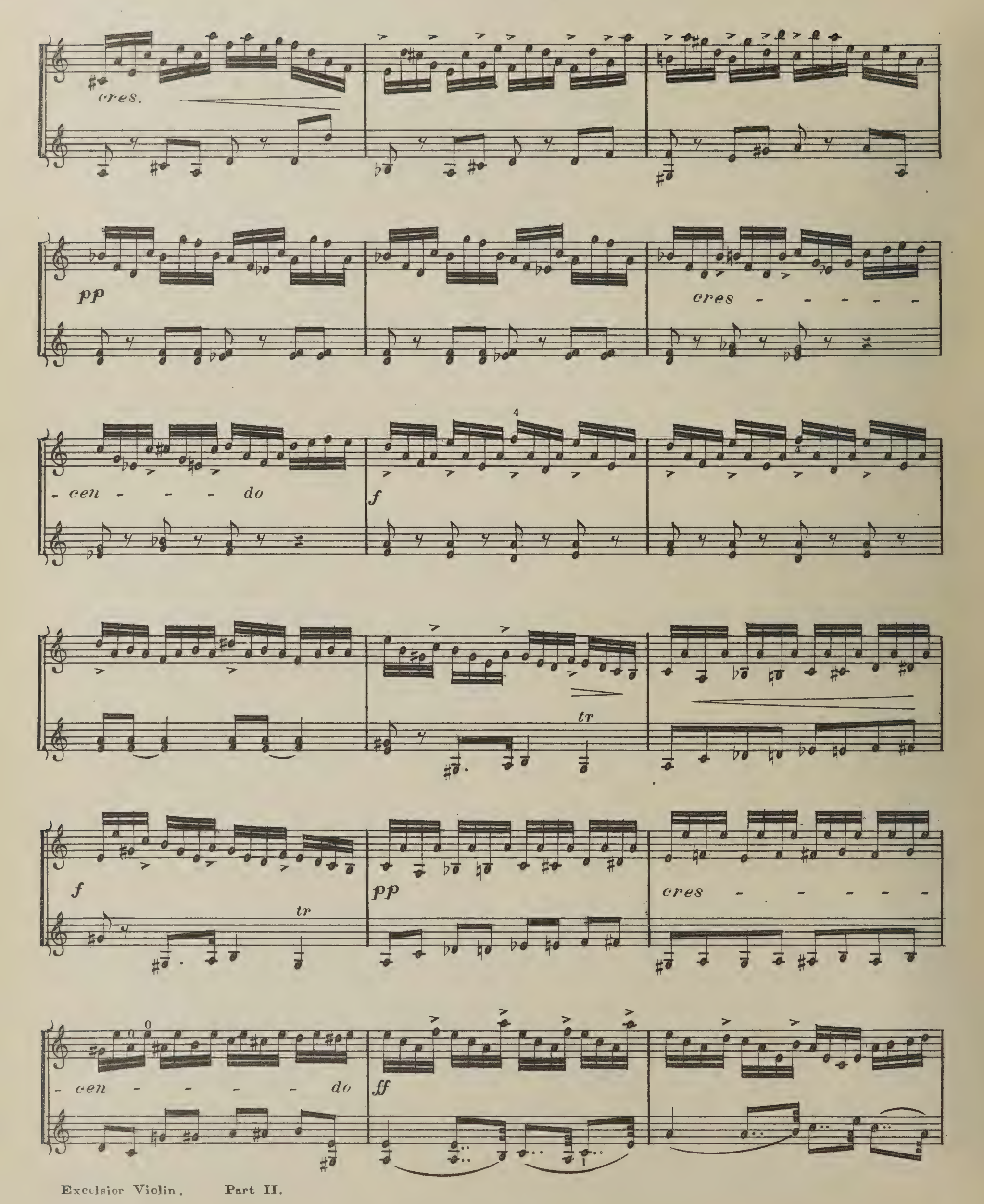


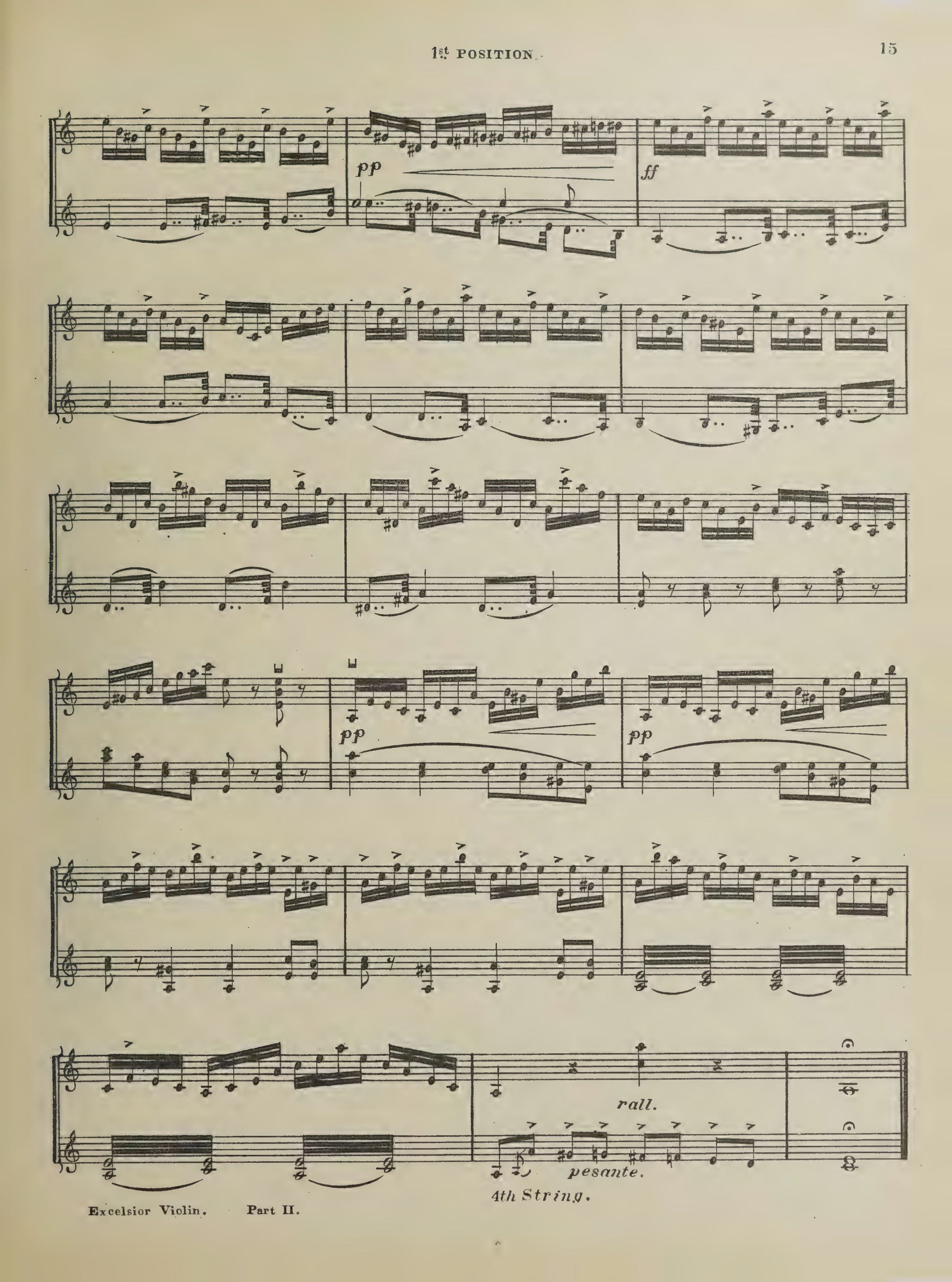
* This Exercise must be played evenly with a springing Bow.

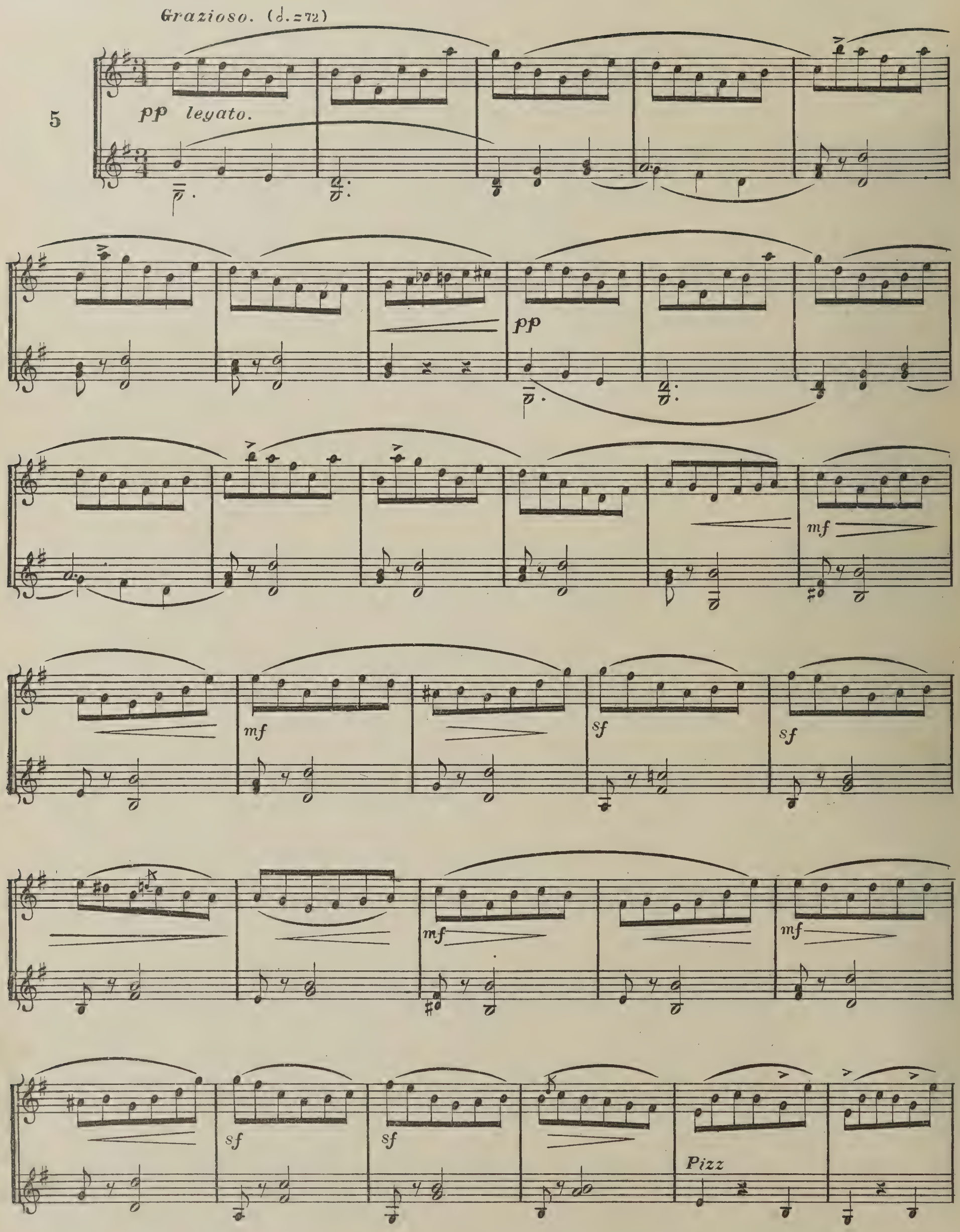
1st POSITION.

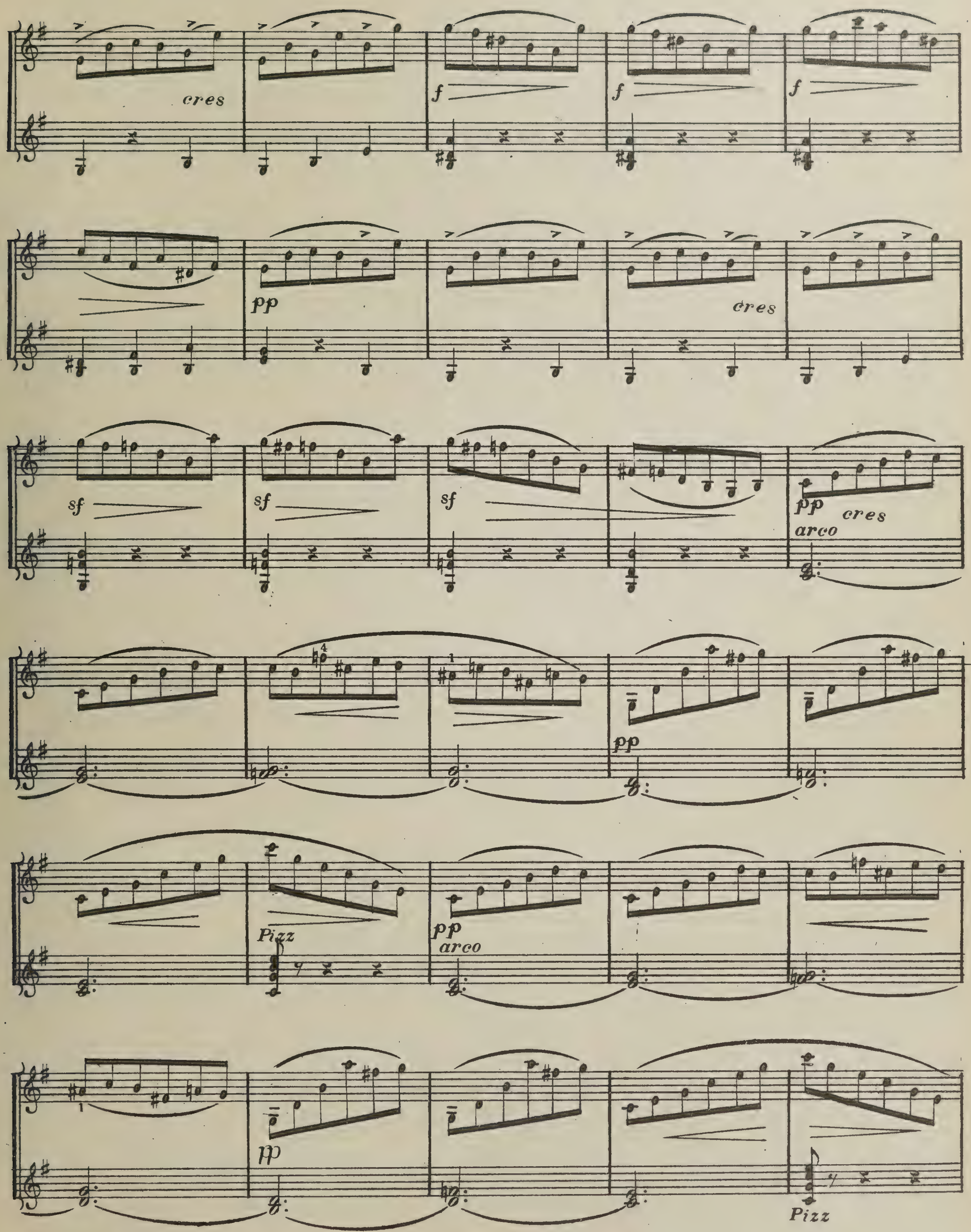


1st POSITION.




pp
ff
pp
pp
rall.
pesante.
4th String.


Grazioso. (♩.=72)
5
pp legato.
pp
mf
mf
sf
sf
mf
mf
sf
sf
Pizz


cres
f
f
f
pp
cres
sf
sf
sf
pp
cres
arco
pp
Pizz
pp
arco
pp
Pizz

arco cres f pp cres

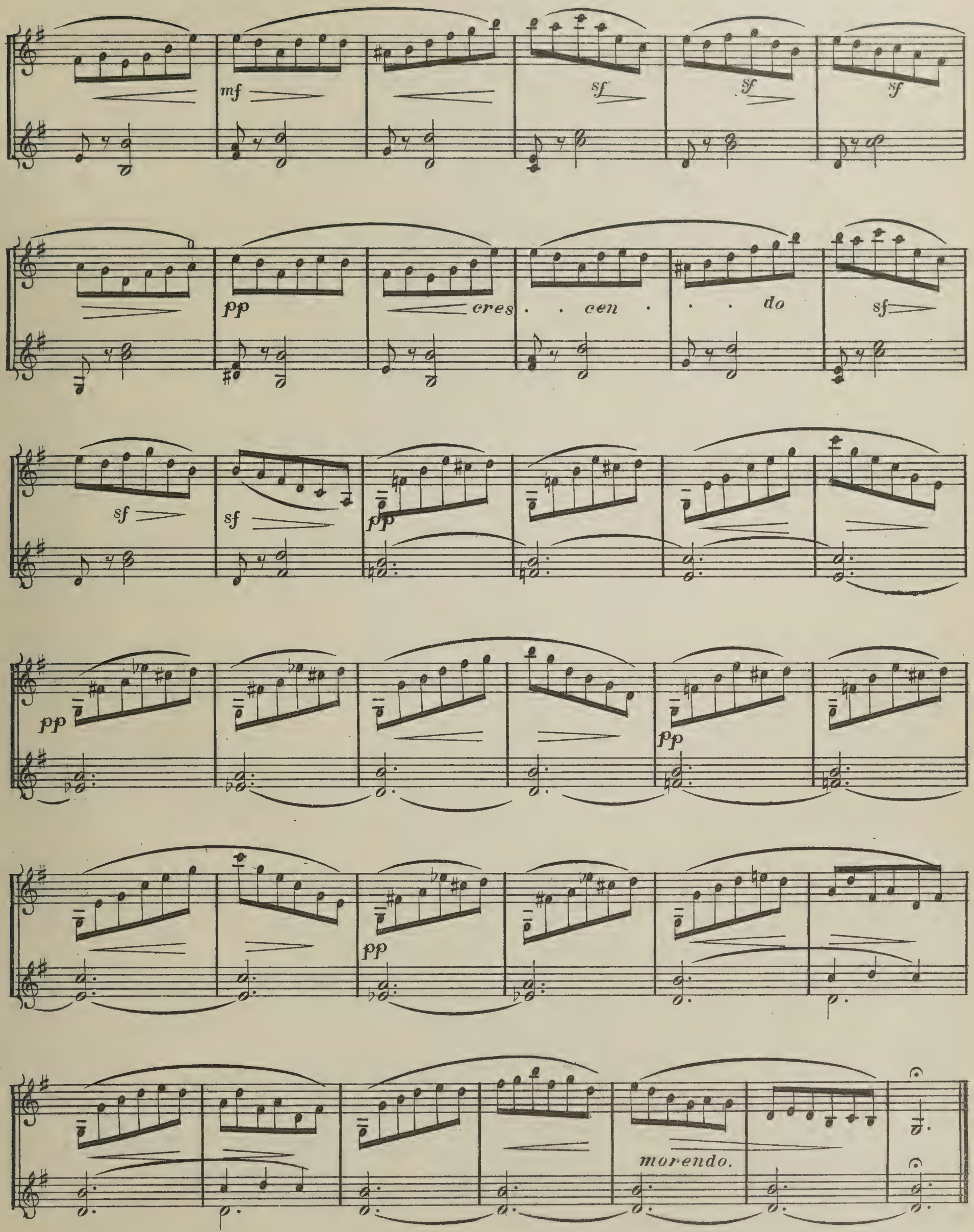
f sf sf sf

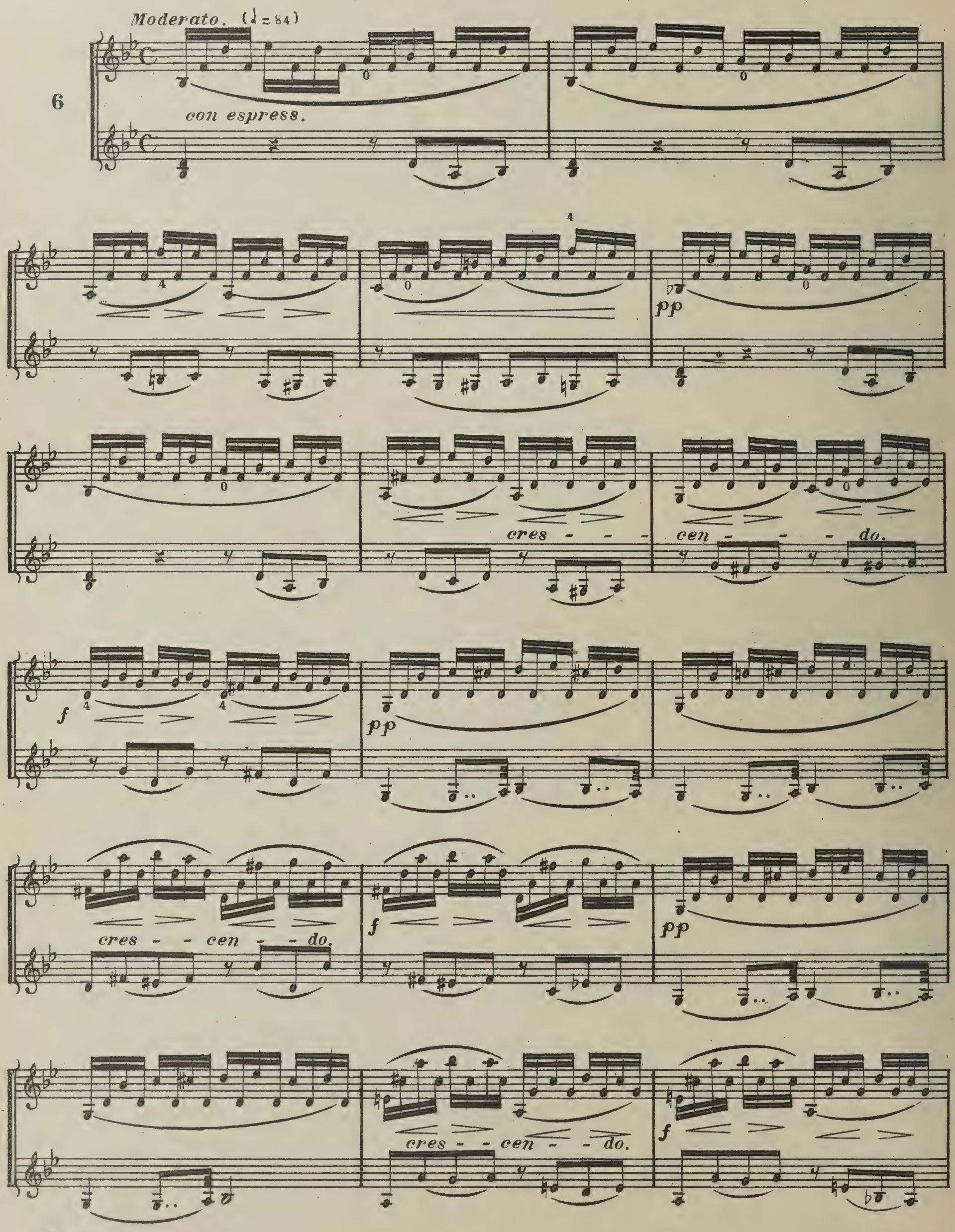
pp

poco rall pp Tempo Imo. pp

mf

1st POSITION.




Moderato. (♩ = 84)
6
con espress.
pp
cres - - - cen - - - do.
f
pp
cres - - cen - - do.
f
pp
cres - - cen - - do.
f

diminuendo.

pp

½ Position.

pp

½ Position.

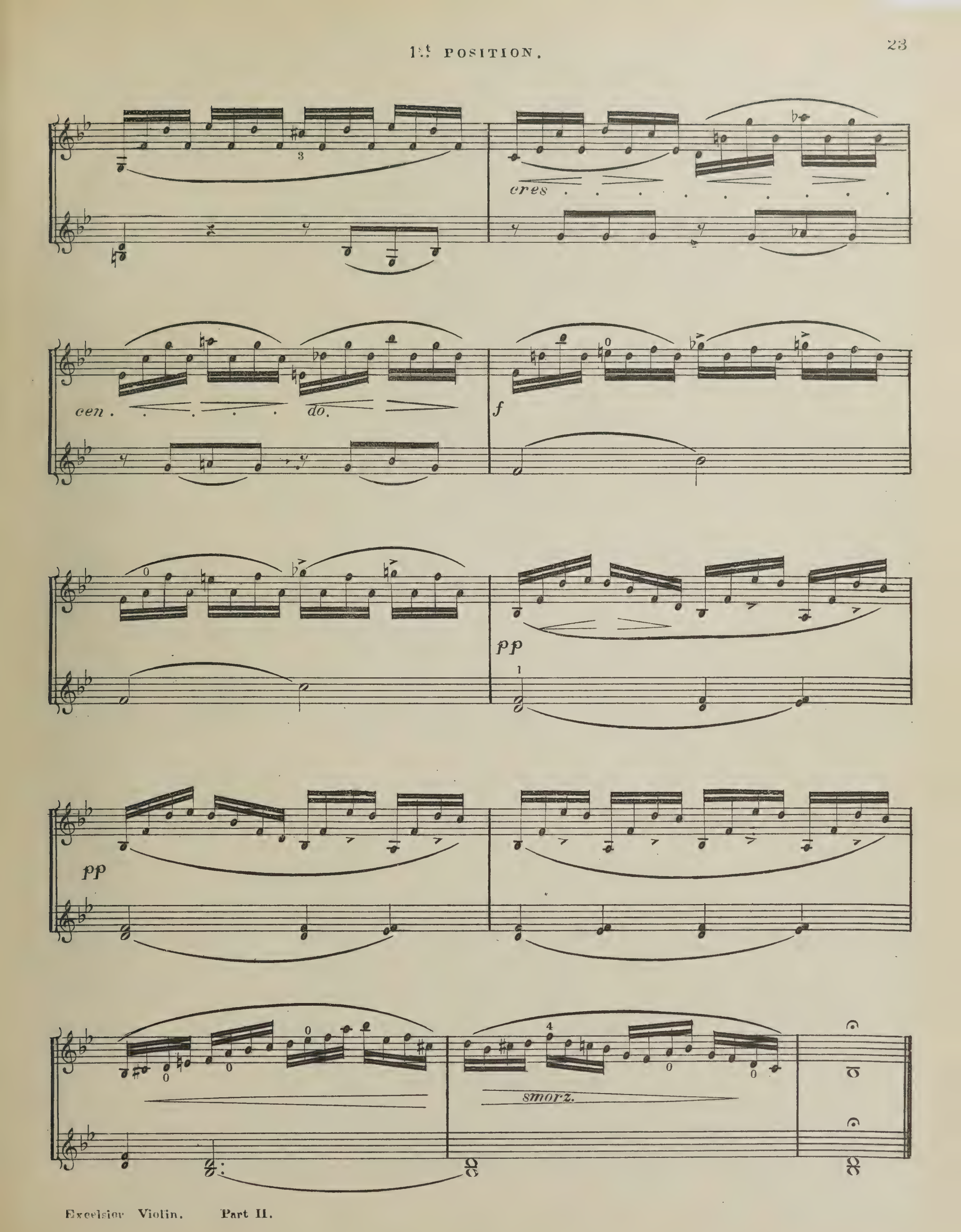
cres - - cen - do.

f

f

poco. dim. rall. . en. . tan. . . do. *pp* *Tempo Imo.*

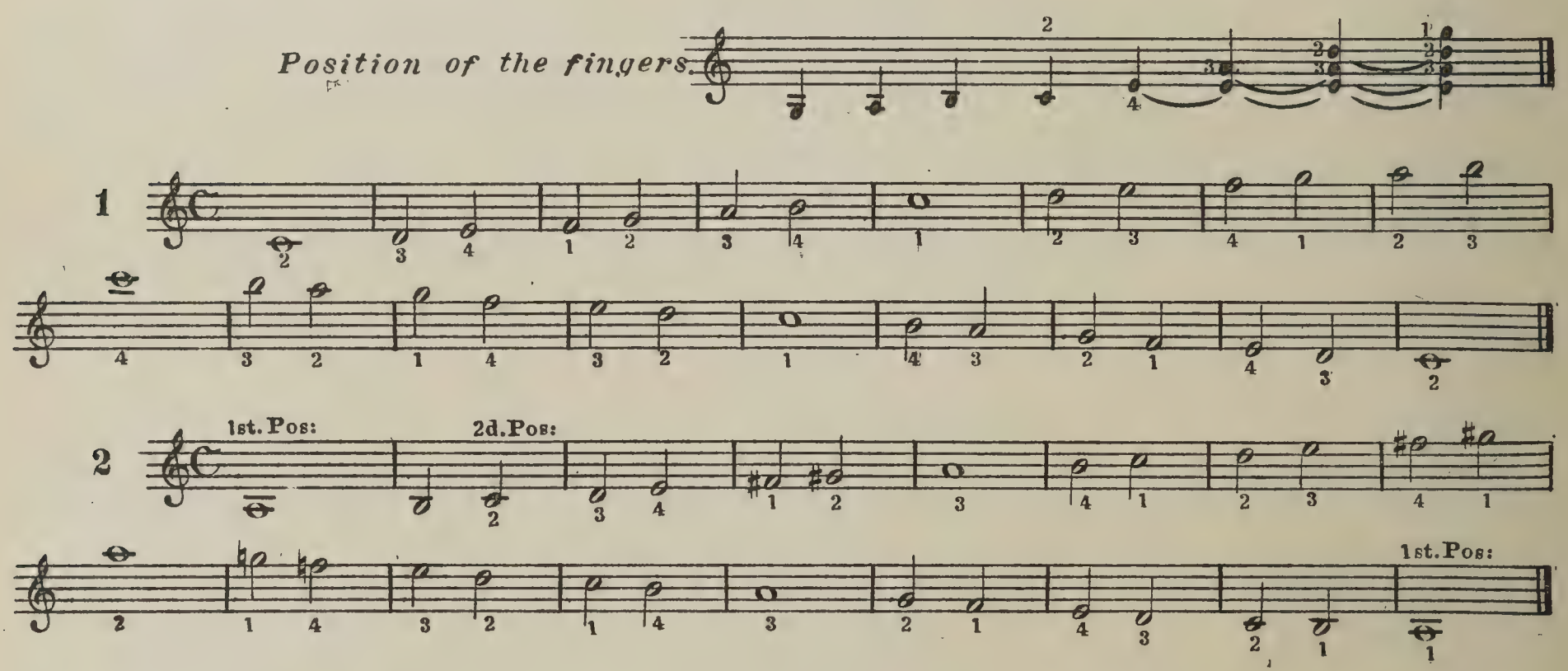
pp


cres
cen.
do.
f
pp
pp
smorz.

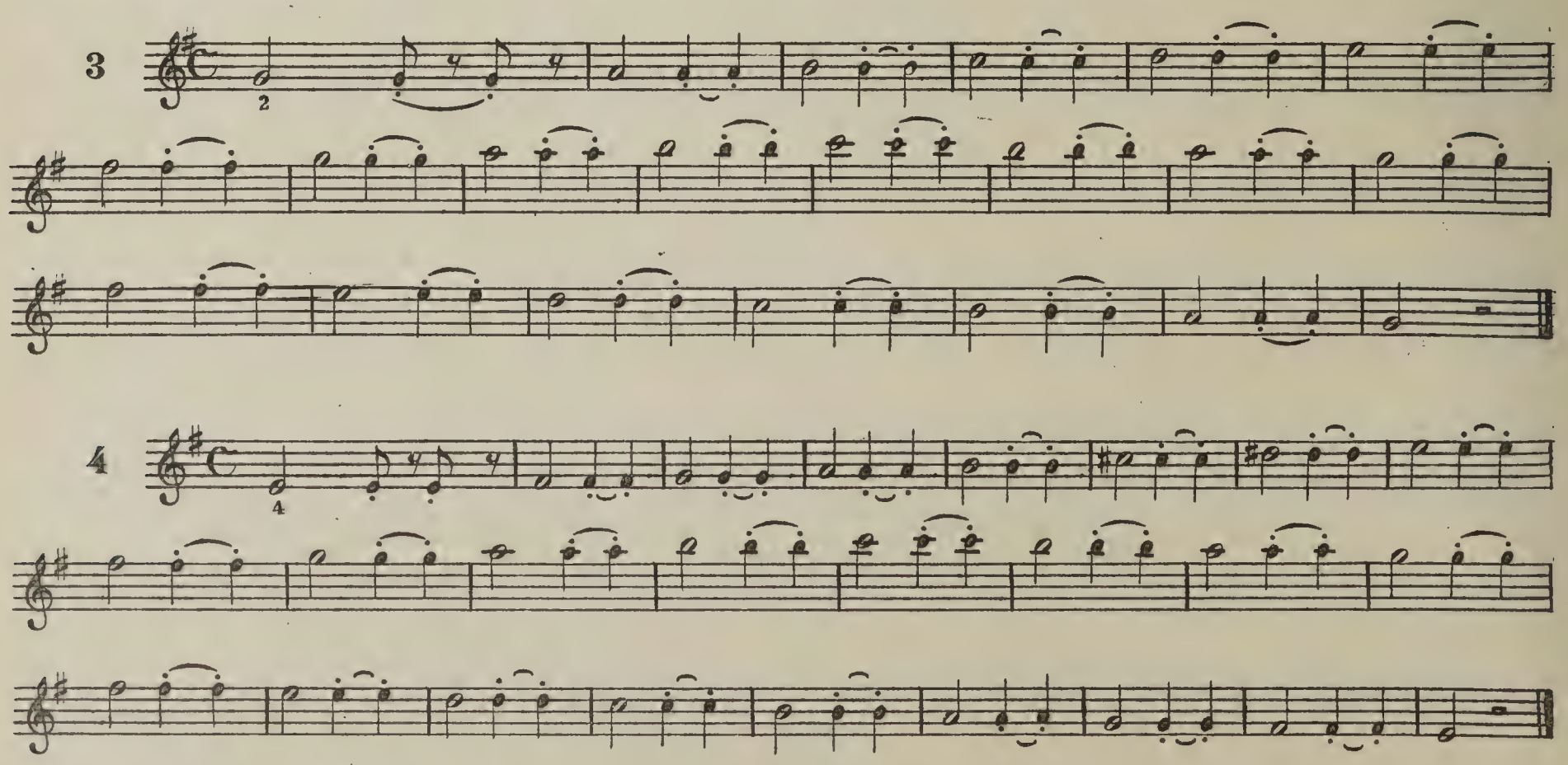
SECOND POSITION

In this position the palm must not touch the Violin. In all of the higher positions, just as in the first one, leave the first finger as a support, on the String. Up to the third position, let the thumb (just as in the first position) be opposite the first and second finger; whilst in the higher positions it must be drawn more and more under the neck of the Violin.

The following exercise is to be practised first with separate strokes, and afterwards with bowings as indicated.

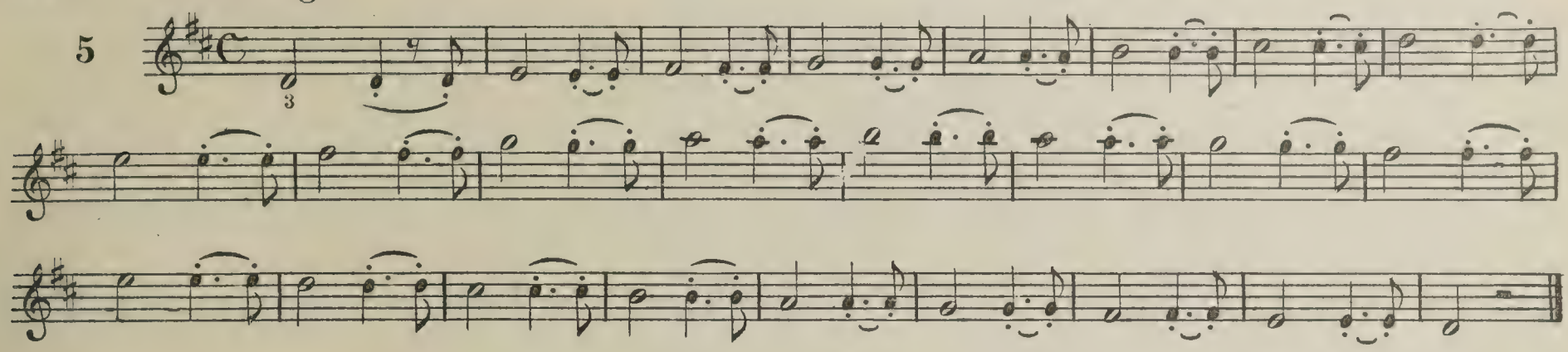


In the next two exercises the Quarter notes are made in one bow, and a short pause made after each note. Example in the first measure.—



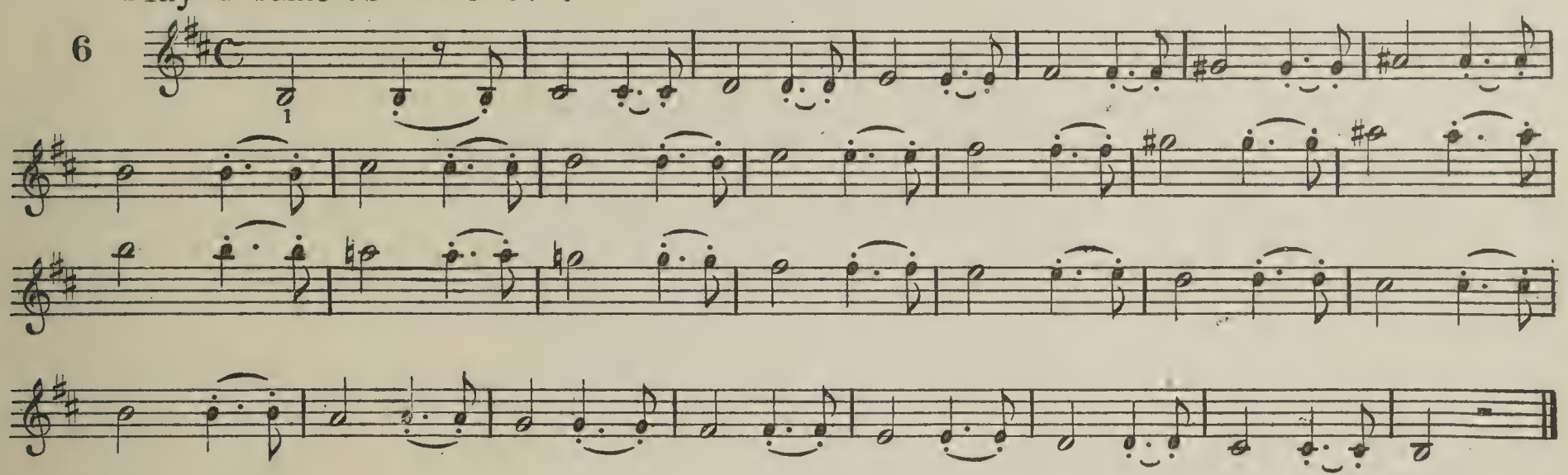
After each dotted quarter note a short pause is to be made; the eighth notes are made at the frog.

5

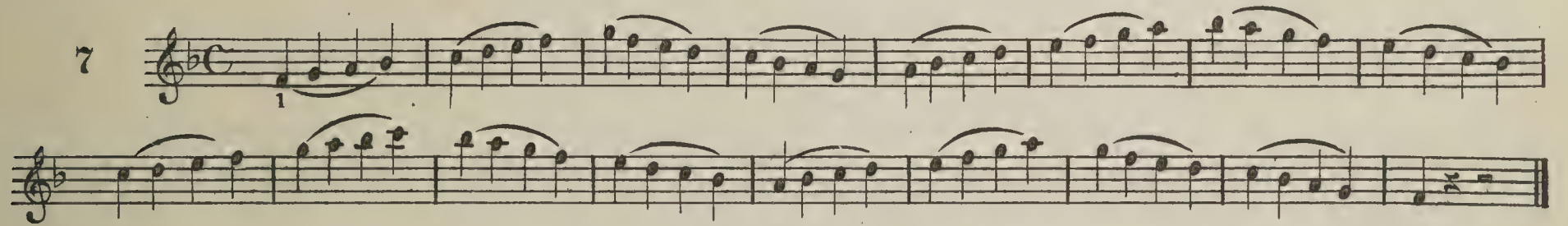


Played same as the above.

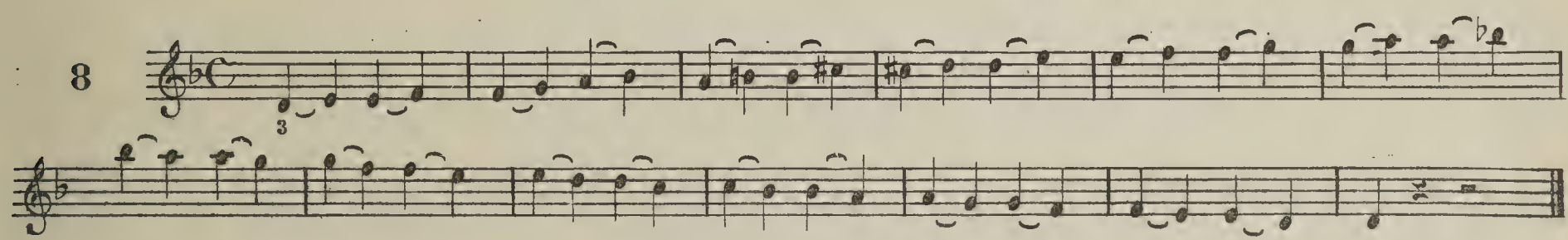
6

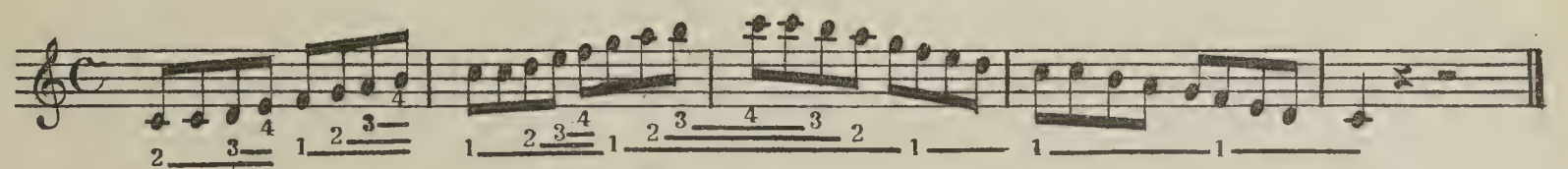


7



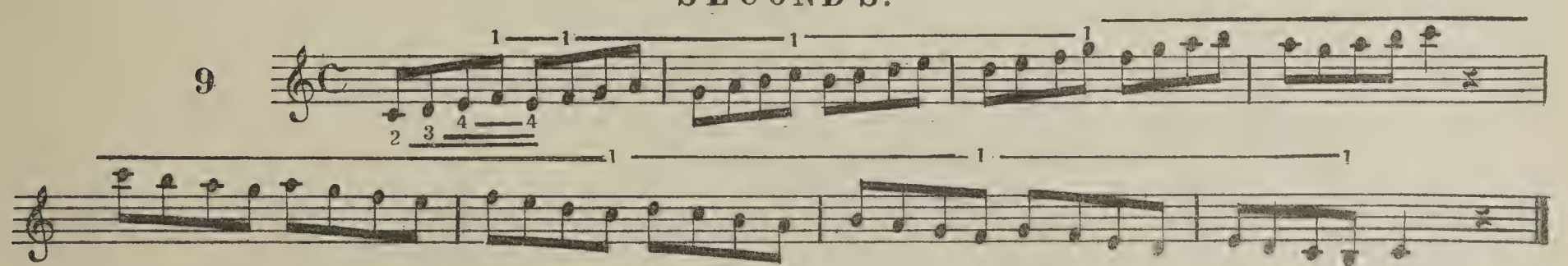
8





SECONDS.

9



The lines thus 1 2 3 4 mean that the finger is to be left on the string.

10

THIRDS

11

FOURTHS

12

FIFTHS

13

SIXTHS

14

SEVENTHS

15

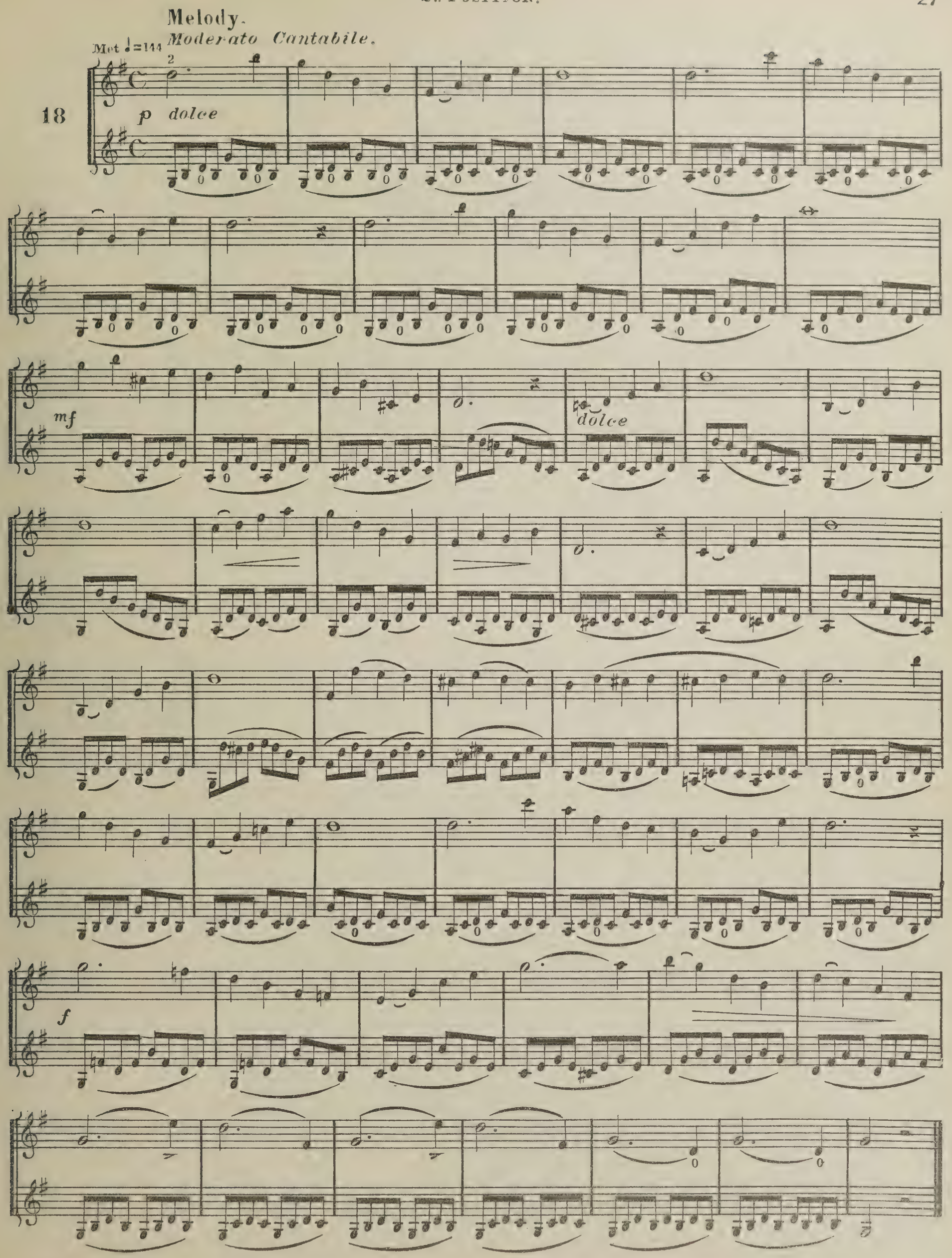
OCTAVES

16

NINTHS

17

TENTHS


Melody.
Moderato Cantabile.
Met ♩=144
18
p dolce
mf
dolce
f

Tip | B — A | Frog.

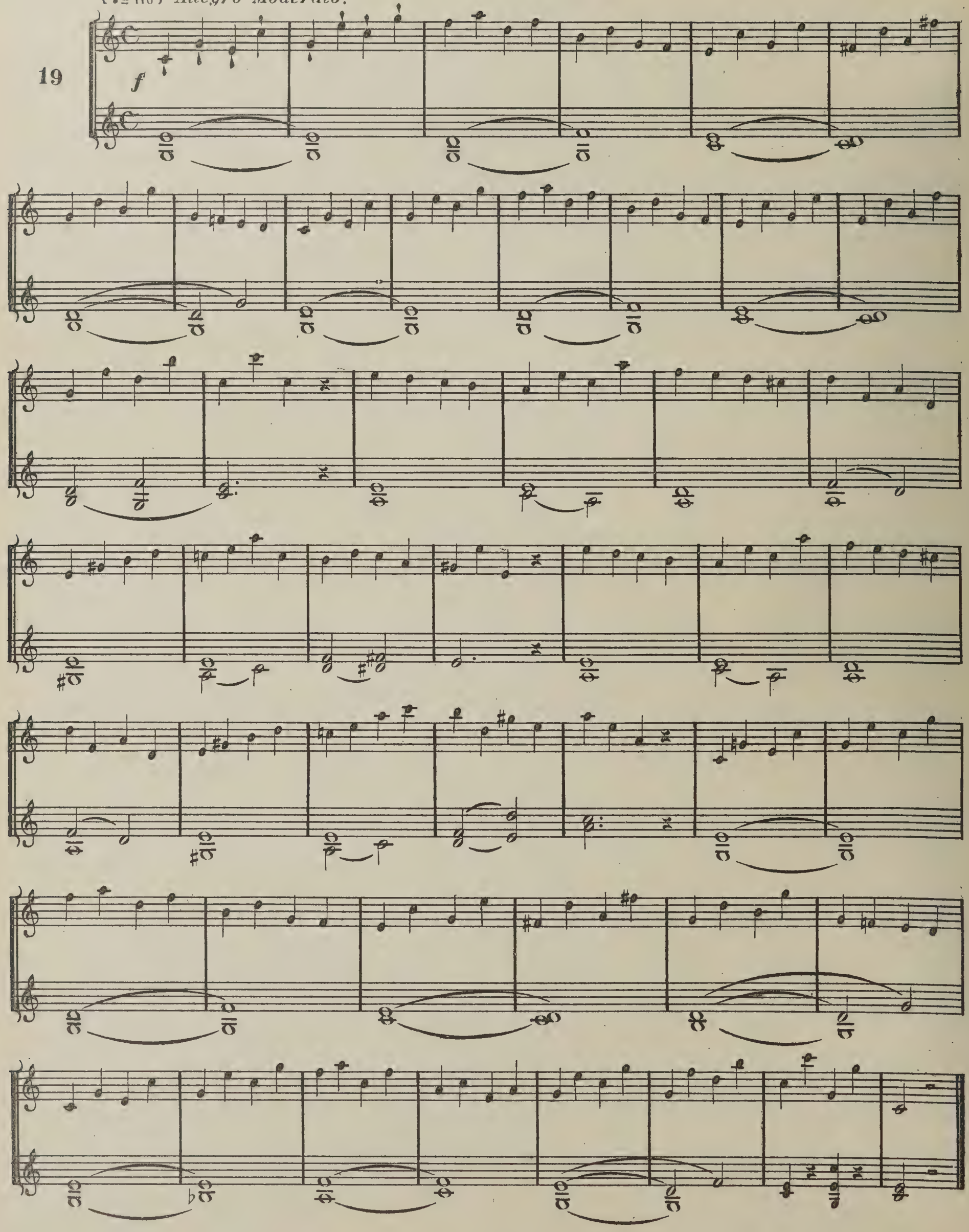
2d POSITION.

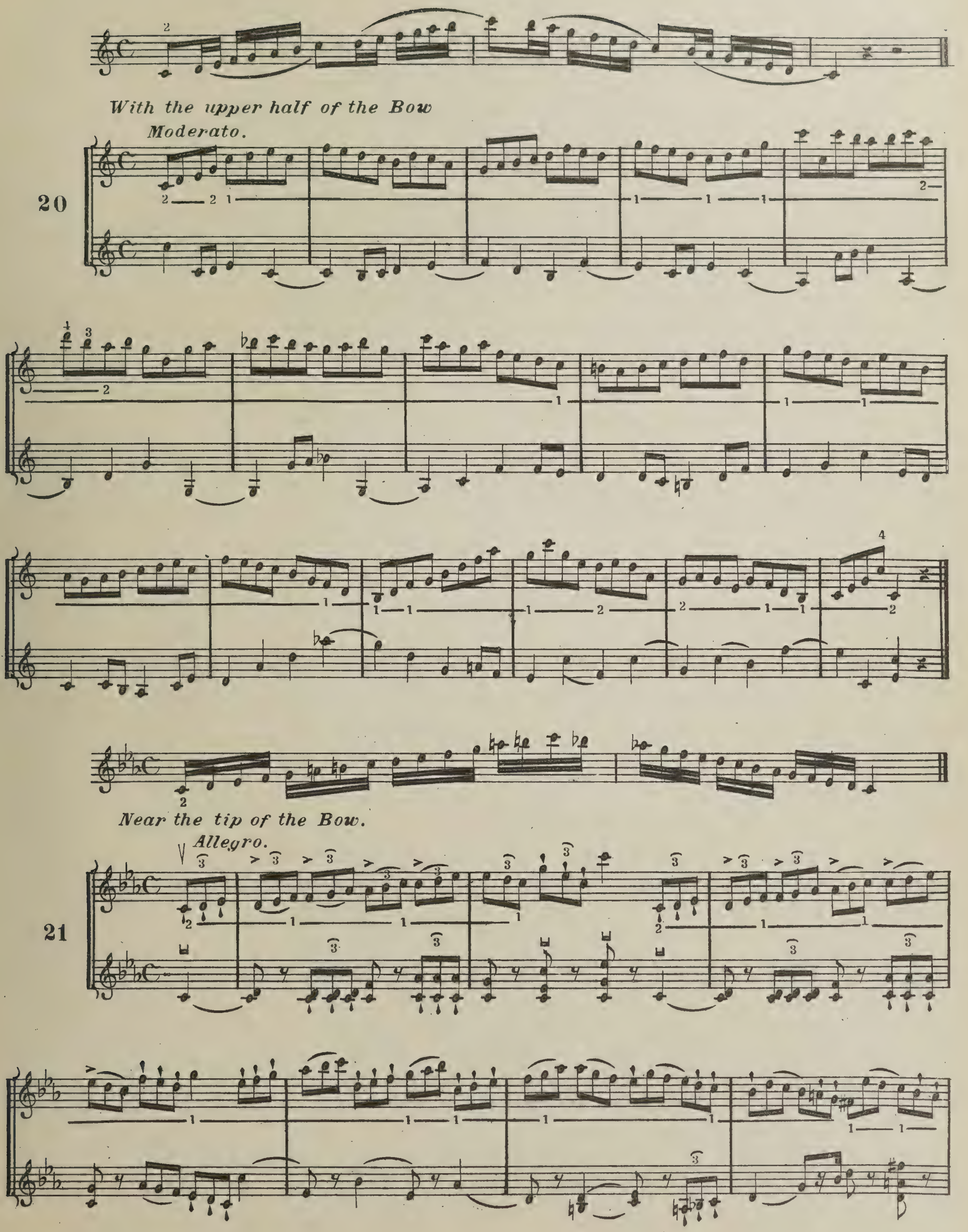
Detached with a long bow.

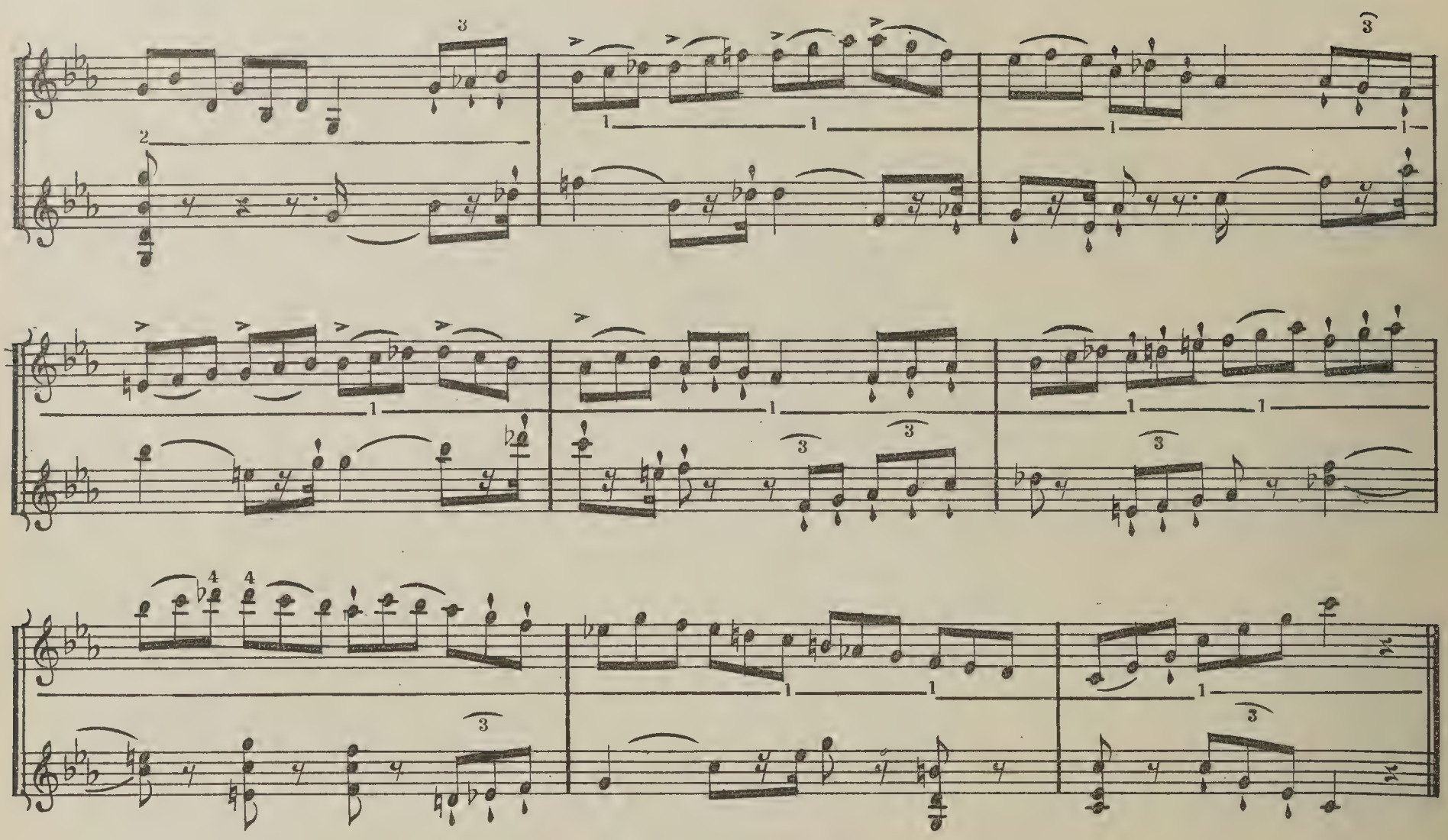
(♩= 116) *Allegro Moderato.*

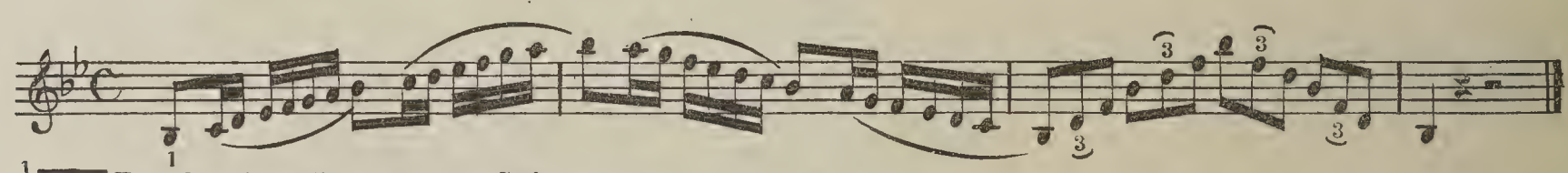
19

f




With the upper half of the Bow
Moderato.
20
Near the tip of the Bow.
Allegro.
21

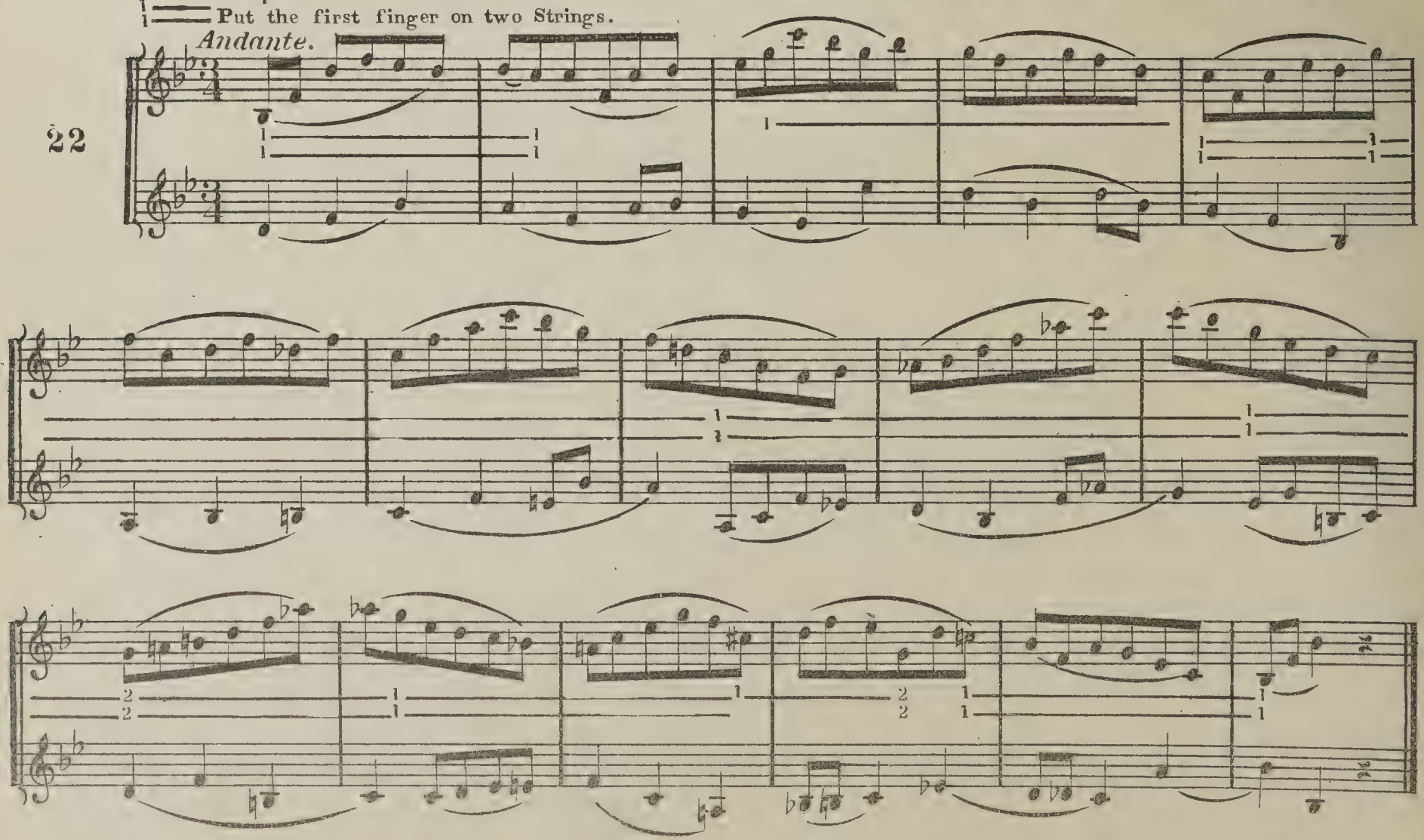




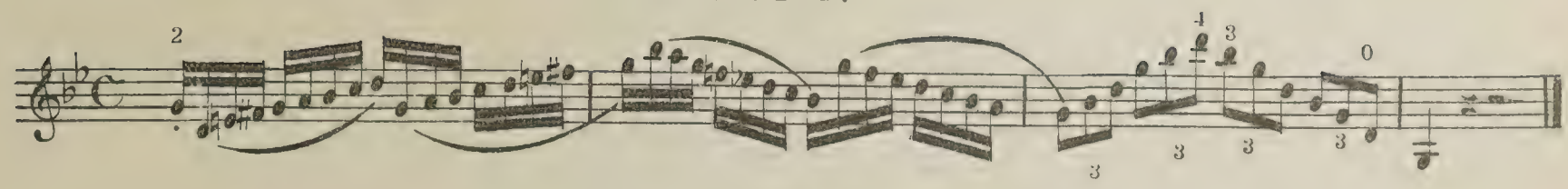
Put the first finger on two Strings.

Andante.

22



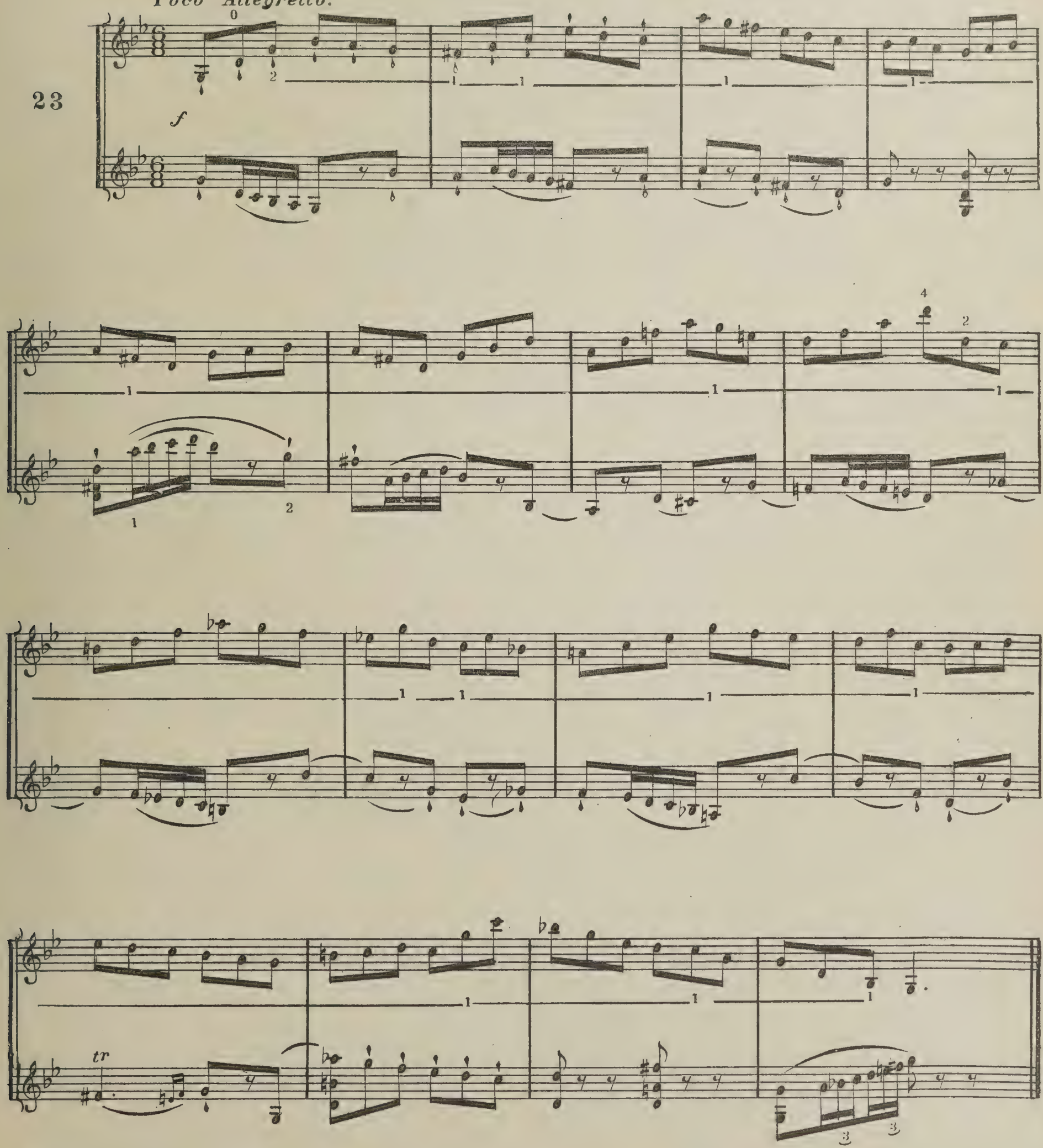
2nd POSITION.



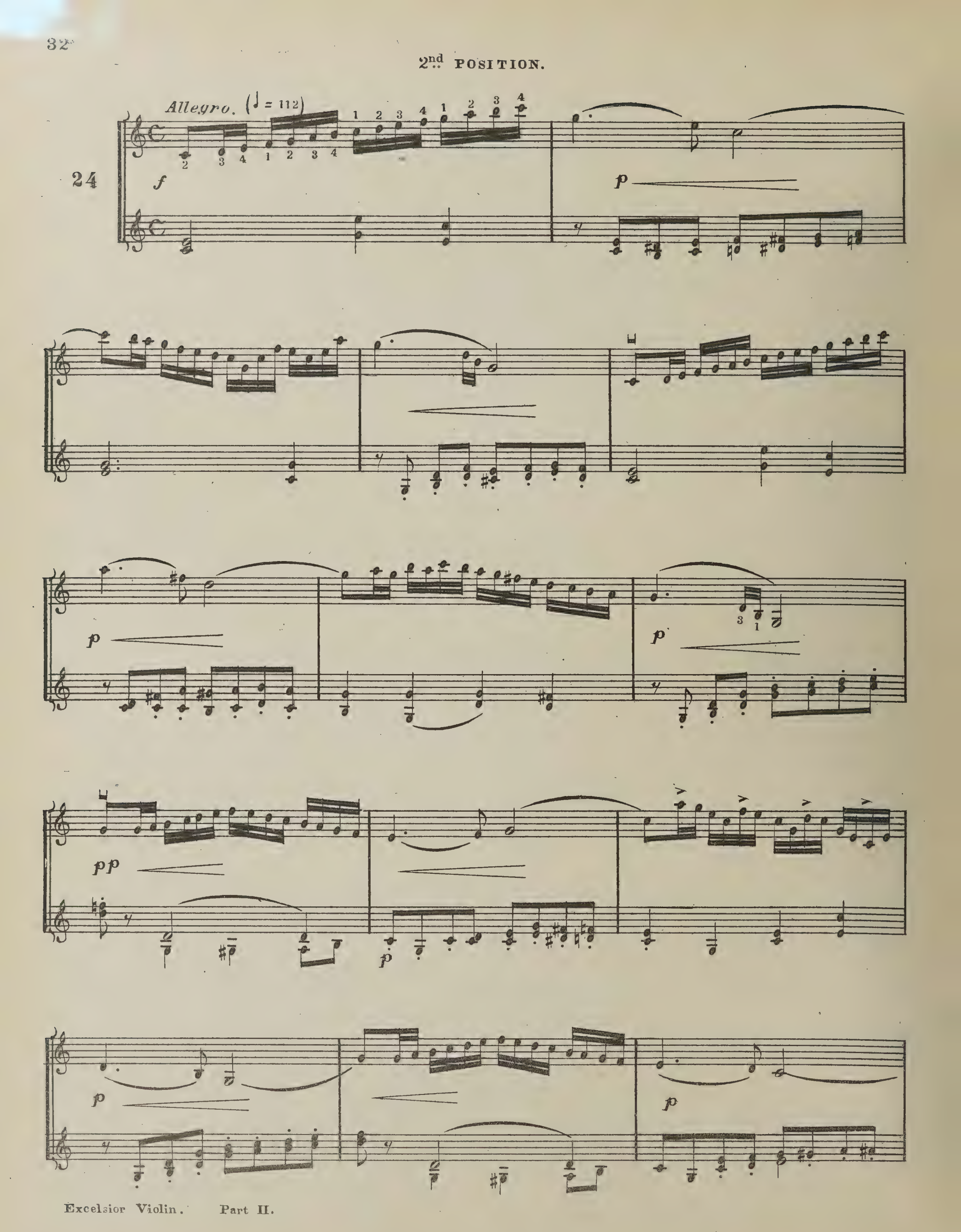
Near the tip of the Bow.

Poco Allegretto.

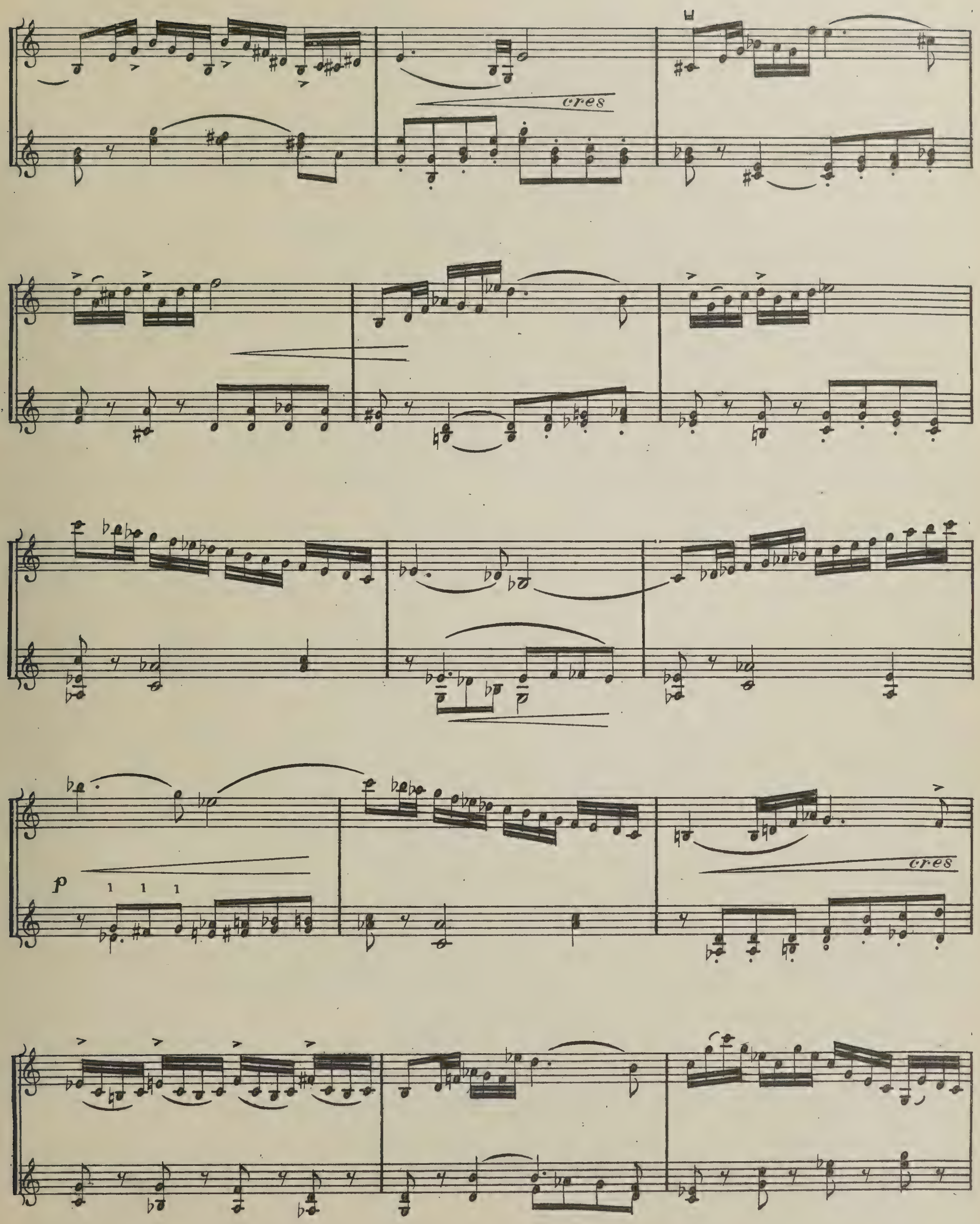
23

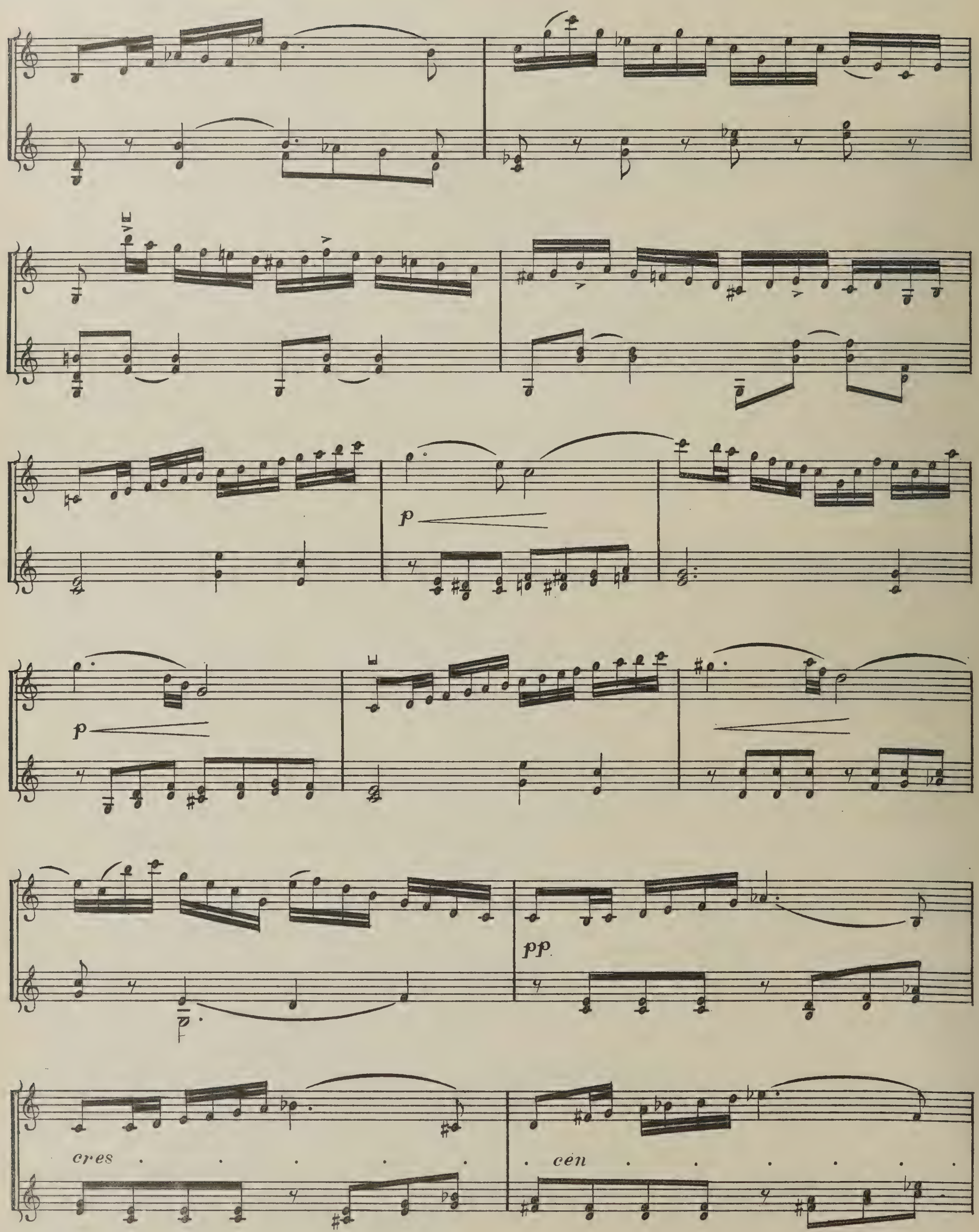


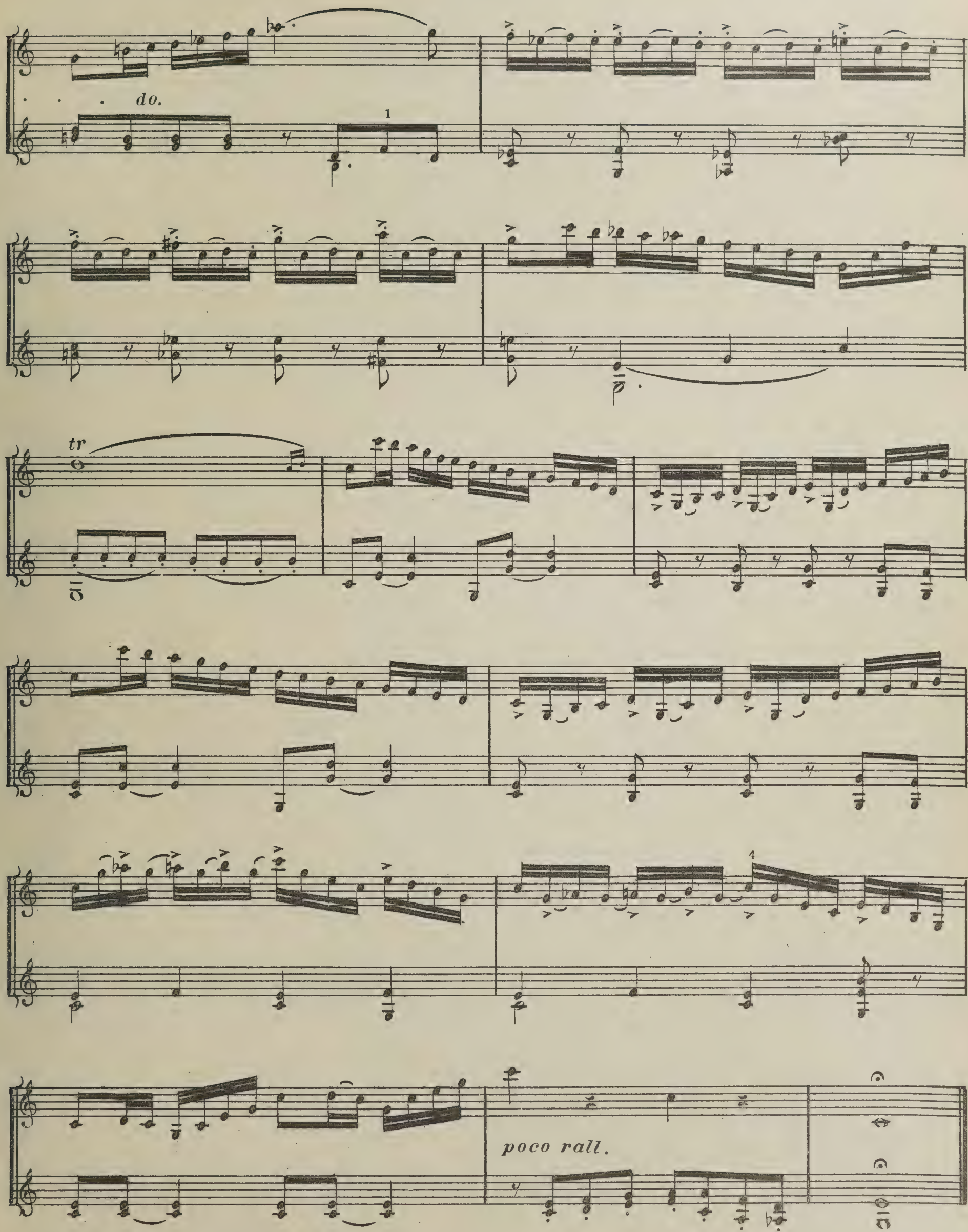
2nd POSITION.



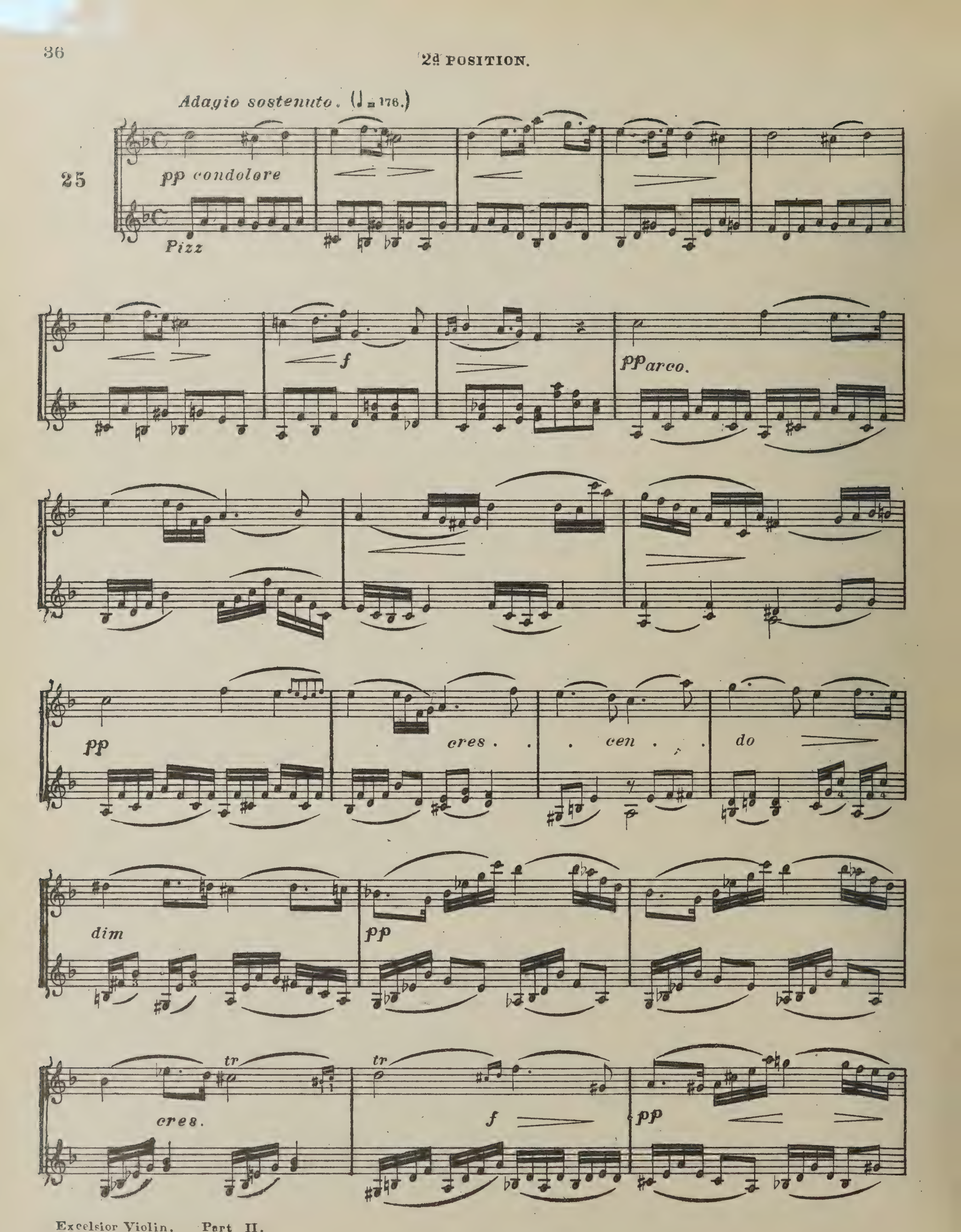
2d POSITION.

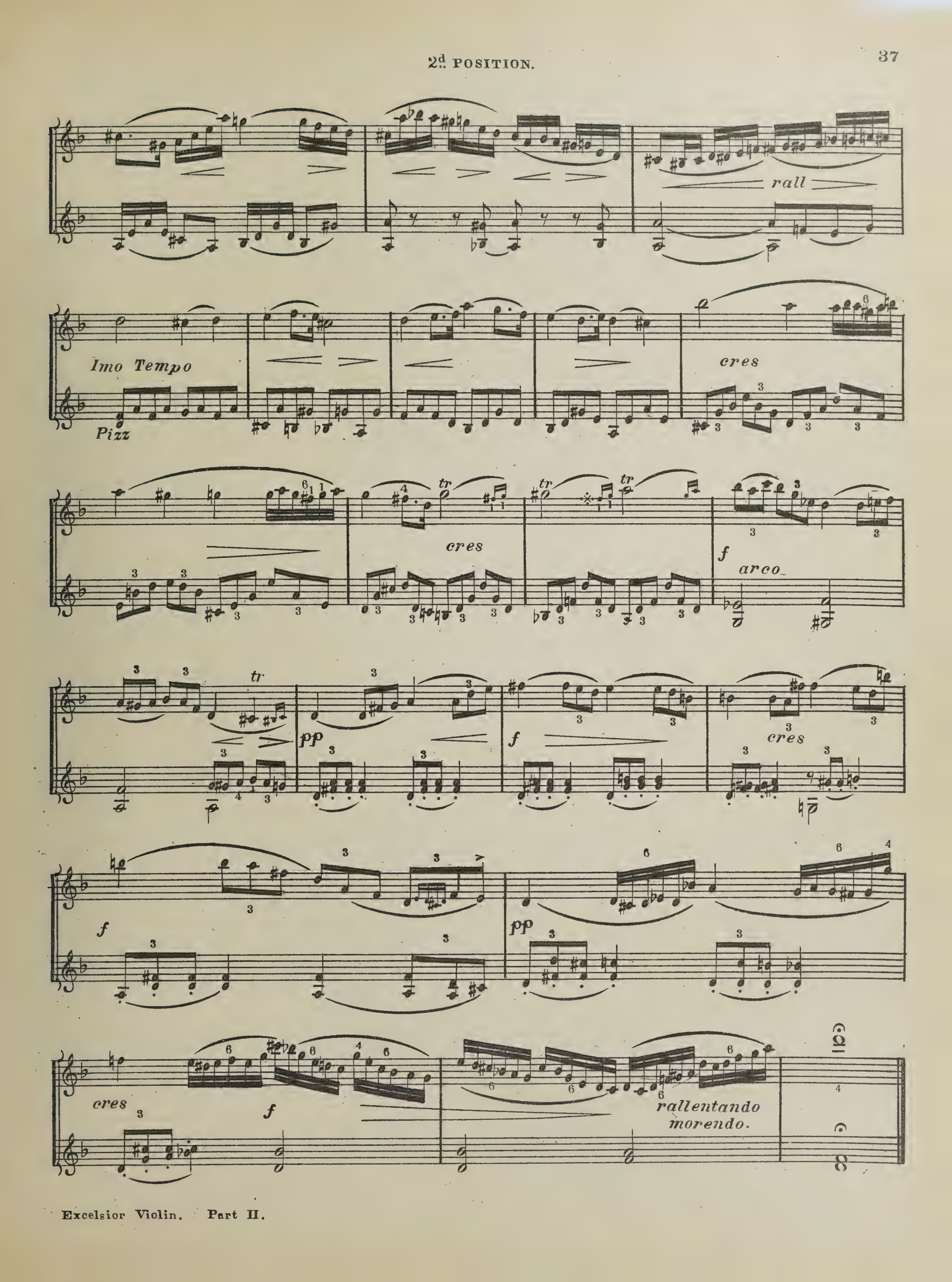


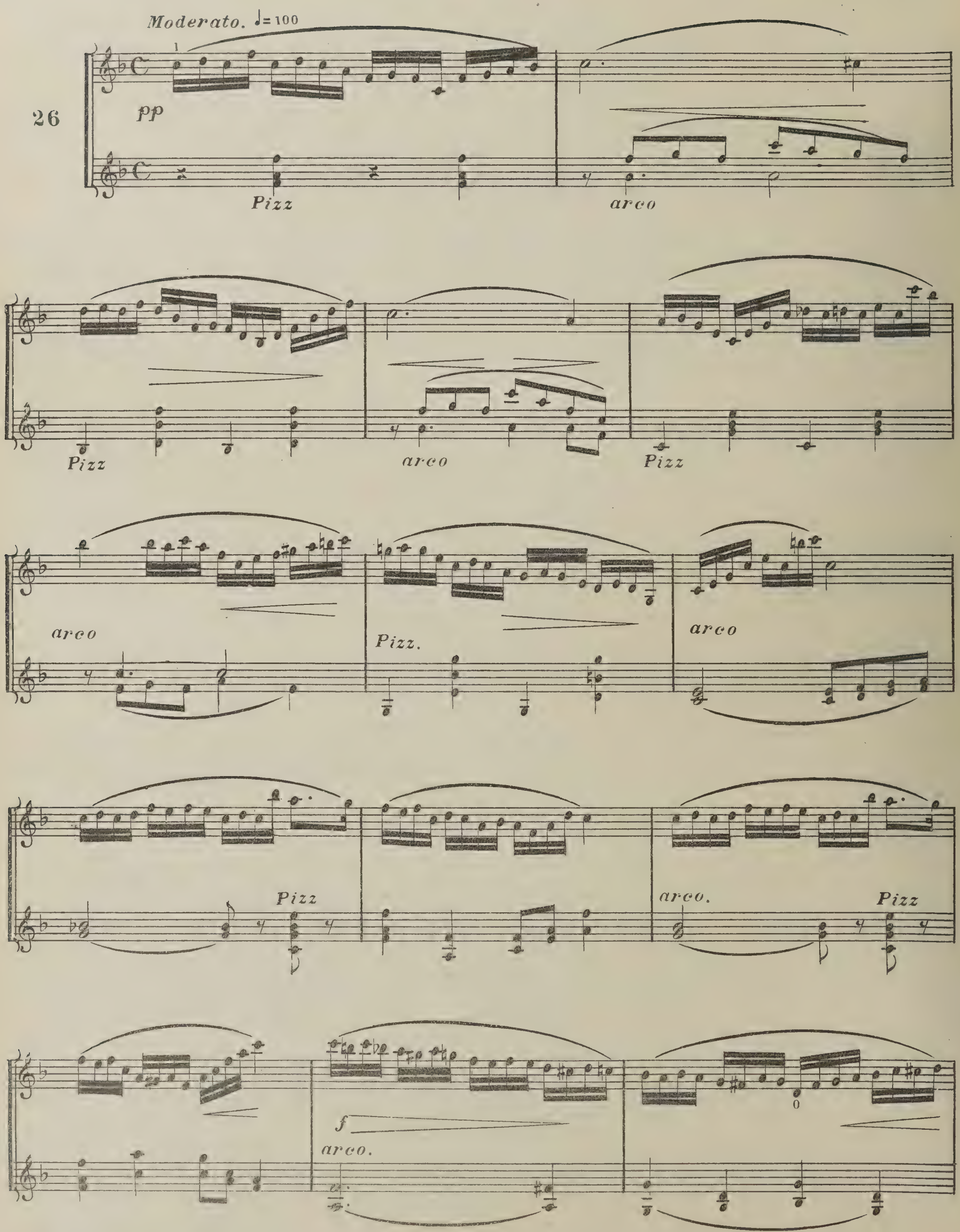

p
p
pp
cres
cen

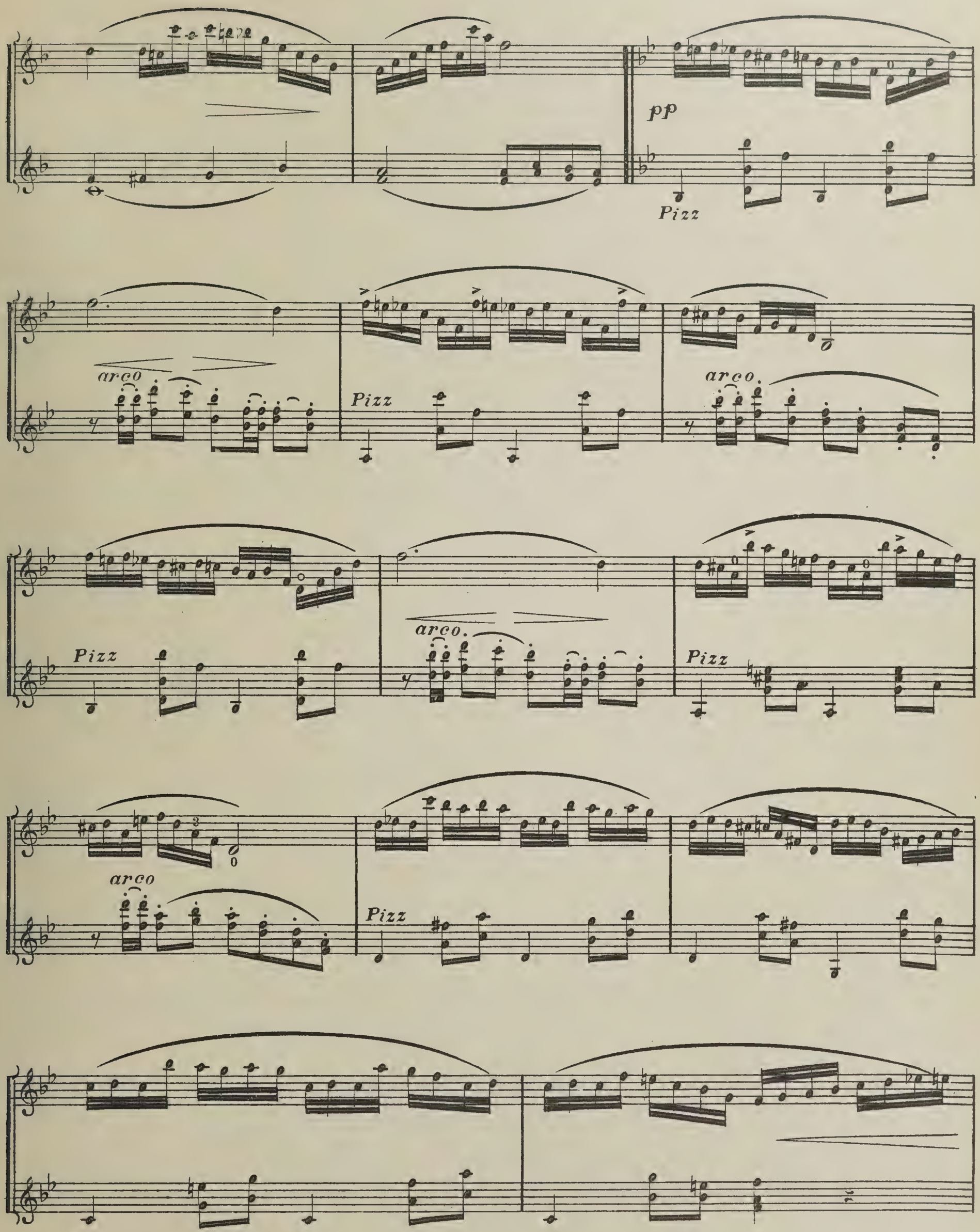

do.
1
tr
4
poco rall.

2d POSITION.


Adagio sostenuto. (♩ = 176.)
25
pp condolore
Pizz
f
pp arco.
pp
cres.
cen
do
dim
pp
tr
cres.
tr
f
pp


rall
Imo Tempo
Pizz
cres
tr
cres
f
arco
tr
pp
f
cres
f
pp
cres
f
rallentando
morendo.


Moderato. ♩= 100
26
pp
Pizz
arco
Pizz
arco
Pizz
arco
Pizz.
arco
Pizz
arco.
Pizz
f
arco.


pp
Pizz
arco
Pizz
arco.
Pizz
arco.
Pizz
arco
Pizz

pp arco Pizz arco

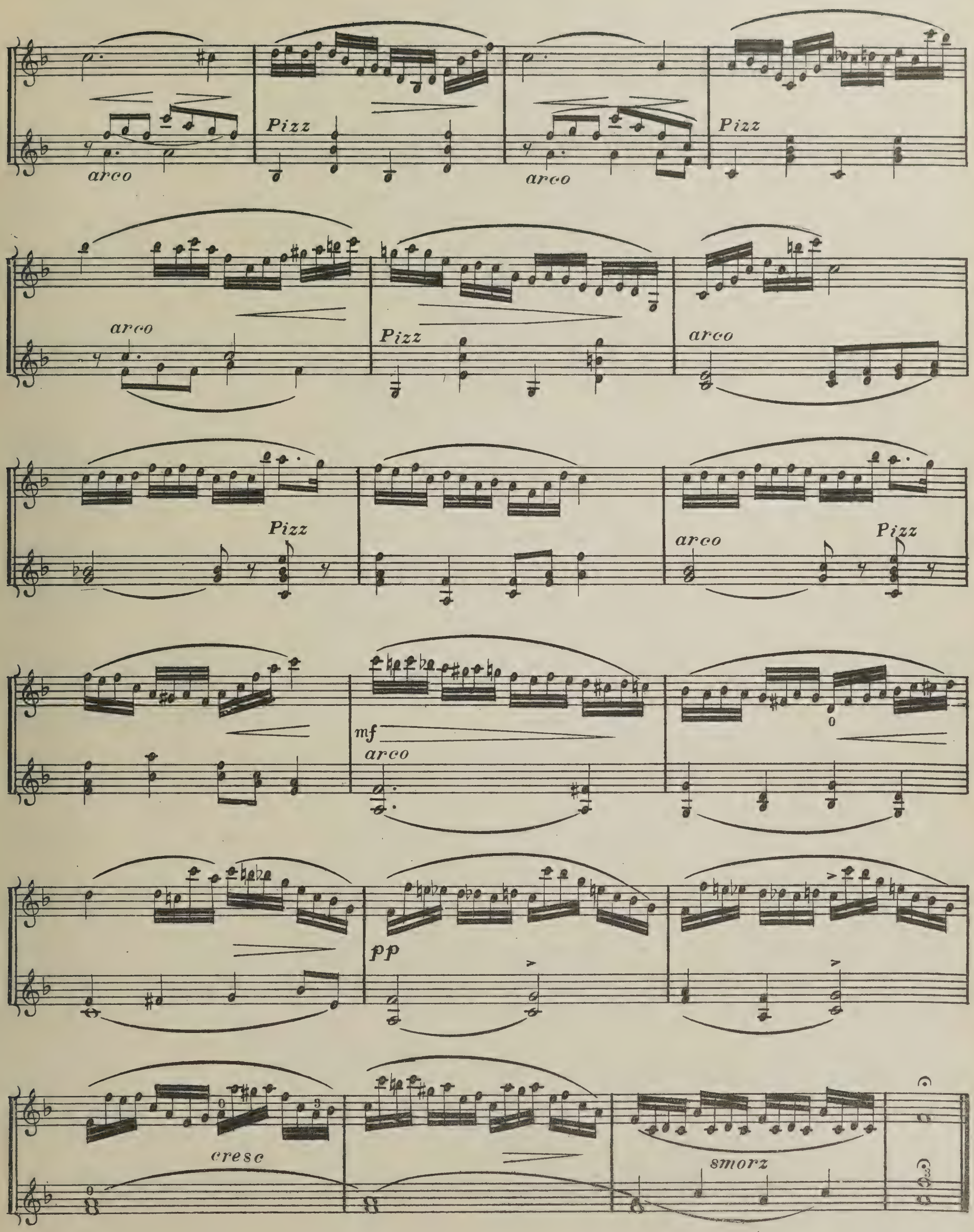
Pizz cres. cen. do. f arco

dolce pp f f

pp cres

f pp cres. cen. do.

f poco rall pp Tempo Imo. Pizz


arco
Pizz
arco
Pizz
arco
Pizz
arco
Pizz
Pizz
arco
mf
arco
pp
cresc
smorz

27

Allegretto. (♩ = 125)

dolce

sf *mf*

sf *pp*

sf *sf* *pp*

cres . . cen . . do

pp *mf*

mf f

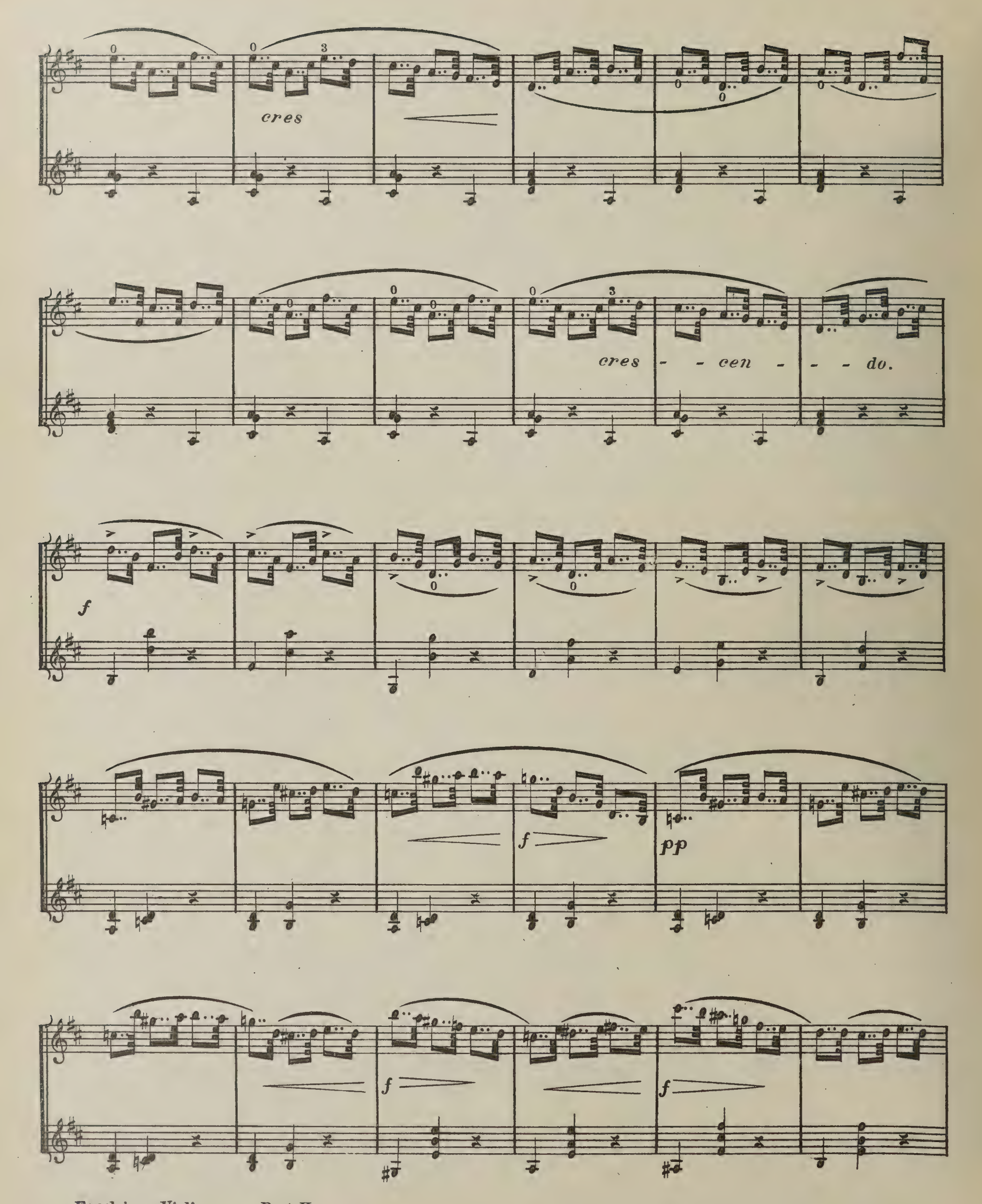
pp cres-

- - cen - - do f poco rall - - en - tan - do. pp Imo Tempo

sf mf

pp mf

pp più mosso. (♩= 168) Pizz


cres
cres - - cen - - - do.
f
f
pp
f
f

cres - - - cen - - - do

f

arco

f

pp

cres - - - cen - - - do

f

poco rall.

Allegro Moderato (♪=152.)

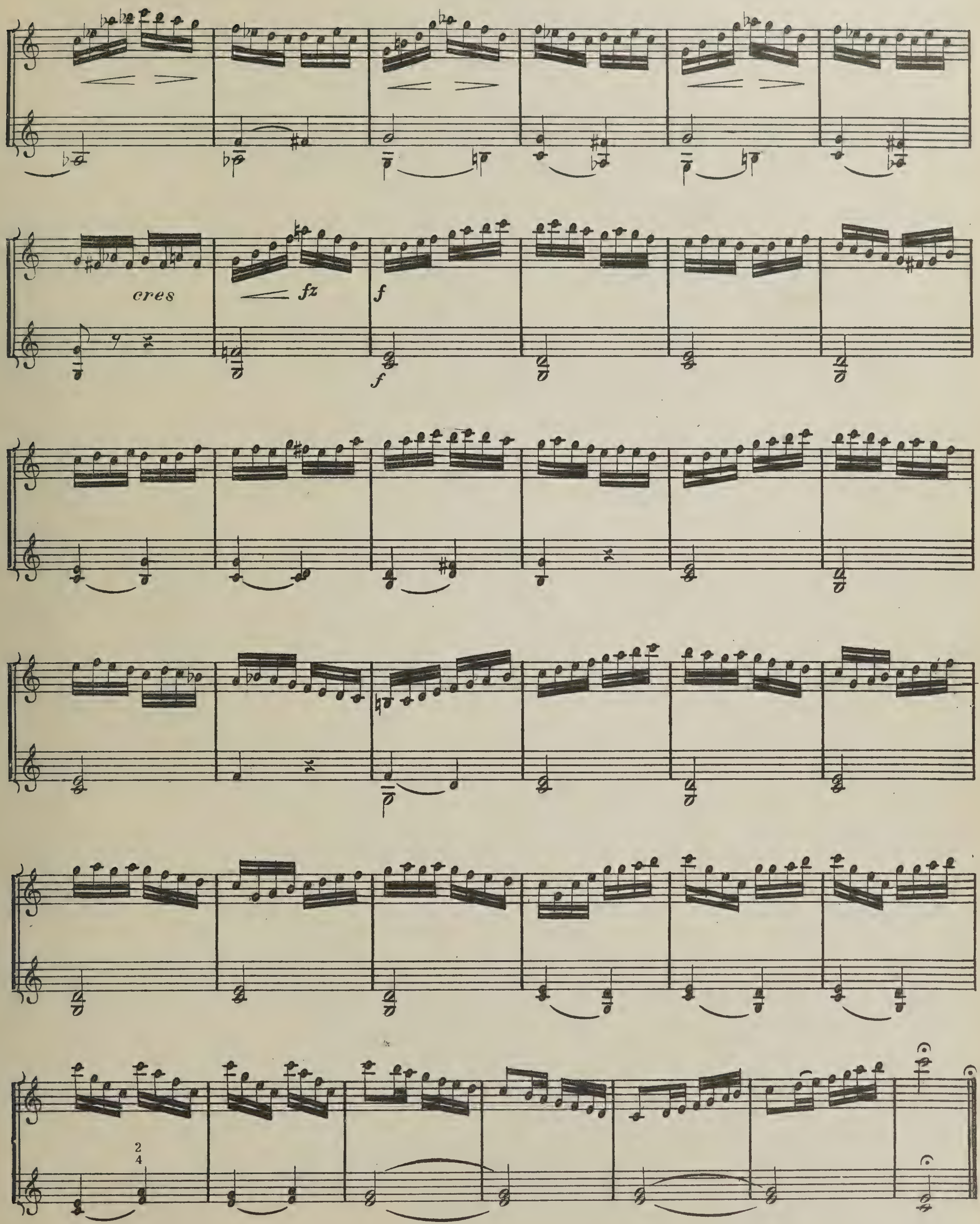
28

f

dim

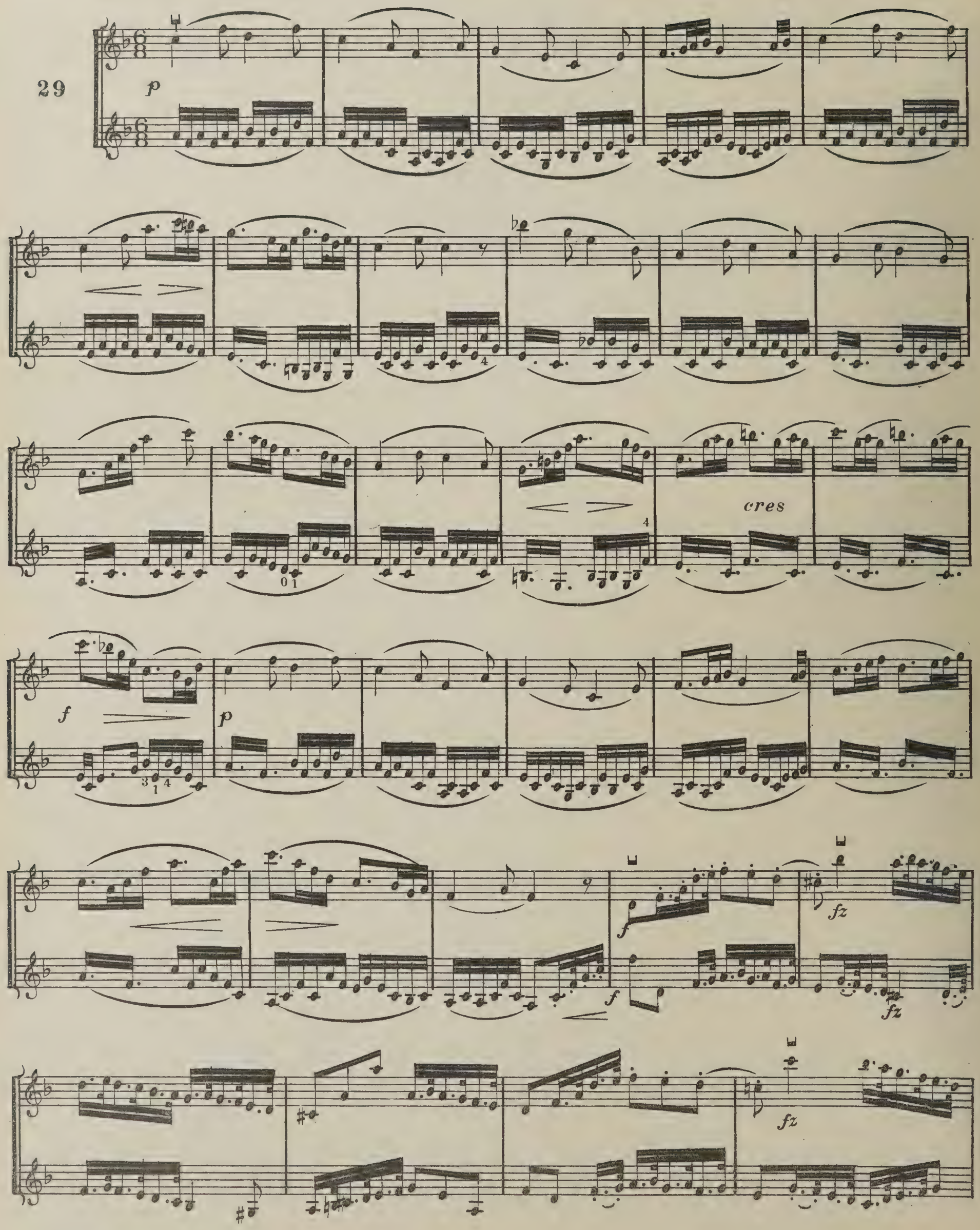
p

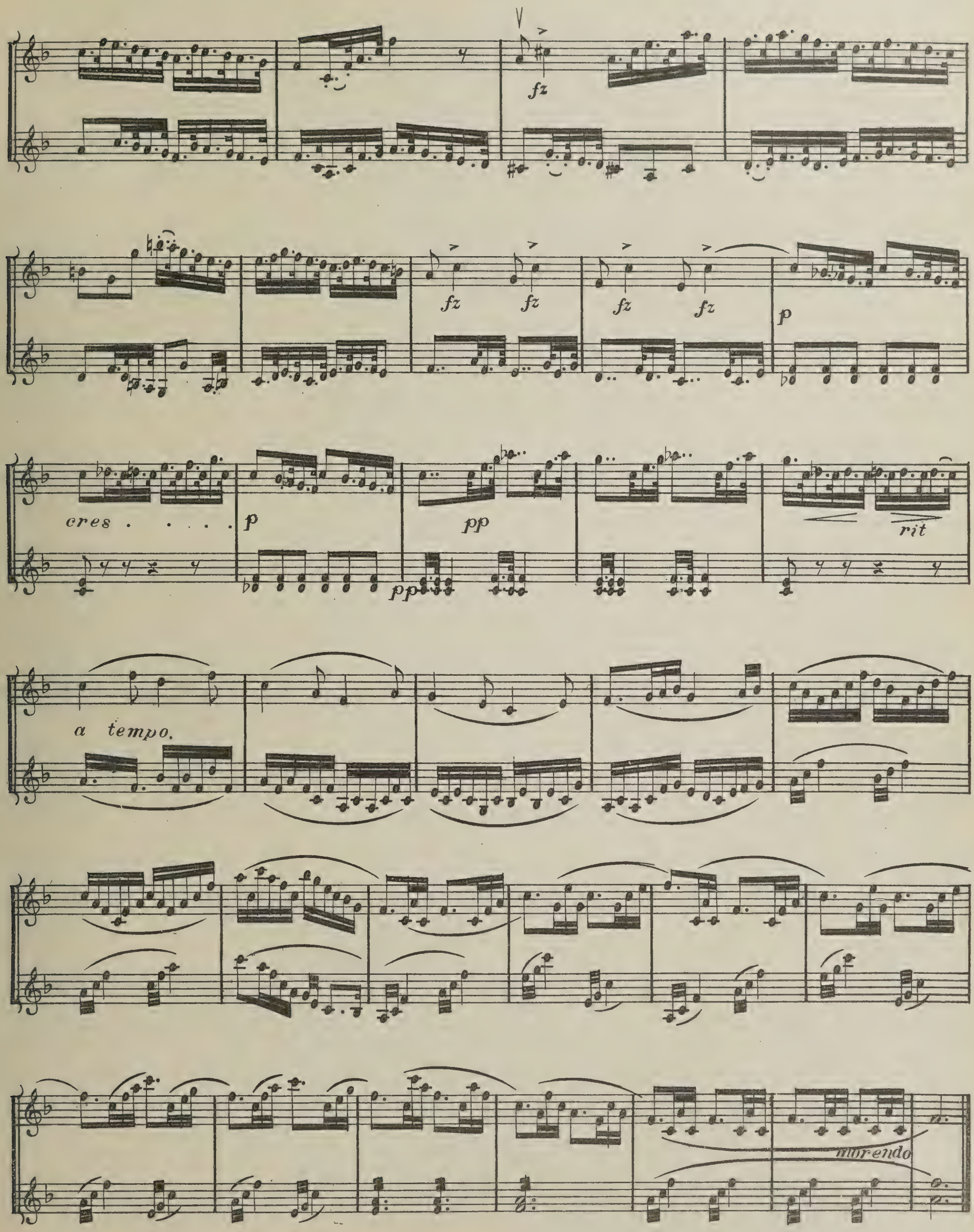
p


cres
fz
f
f
2
4

Andantino. (♪ = 126.)

29




fz
fz
fz
fz
fz
p
cres . . . . .
p
pp
pp
rit
a tempo.
morendo

2d POSITION.

30

Allegretto (♩=108)

p

fz

fz

fz

cresc

fz

f

f

p

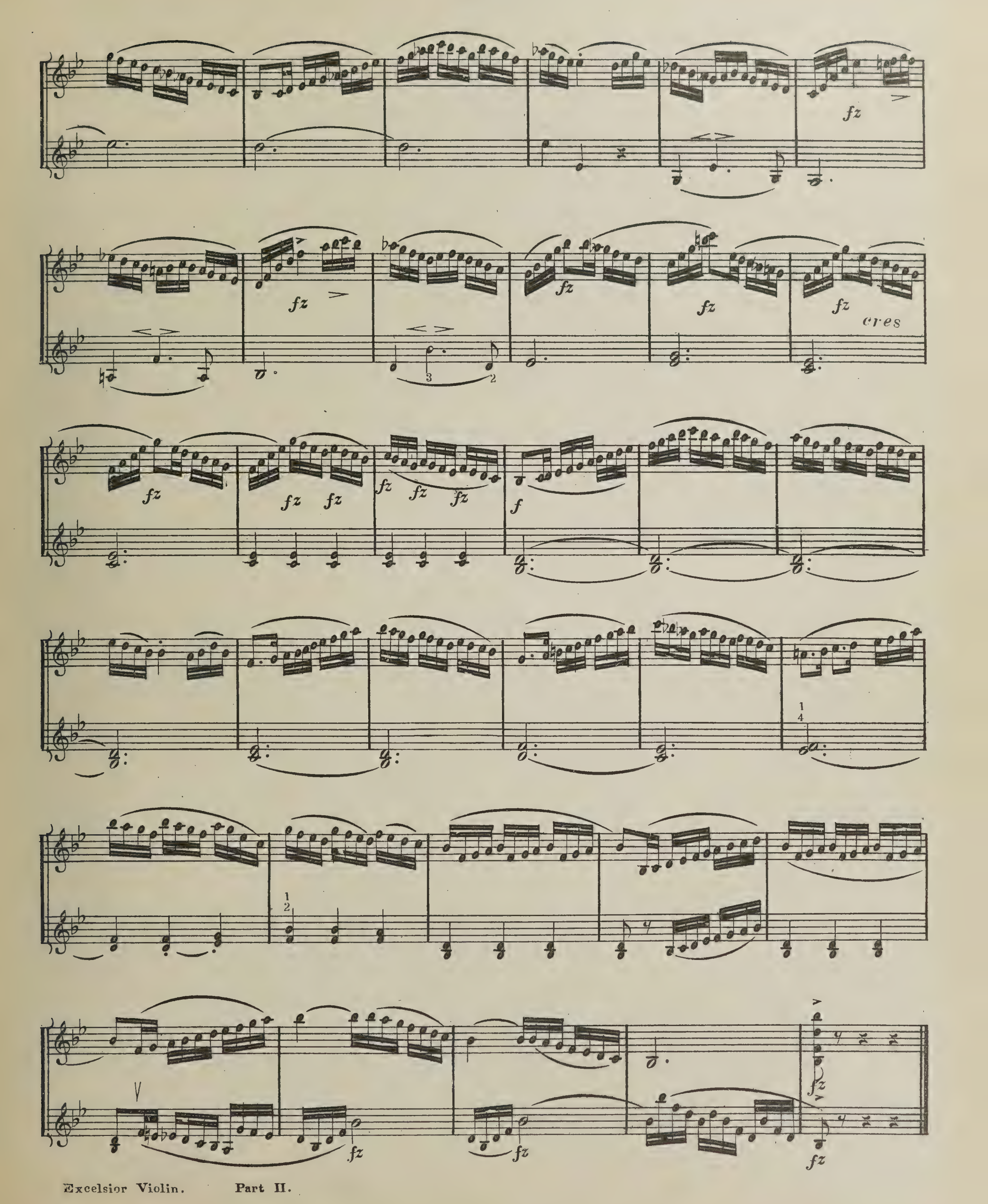
cresc

f

fz

p

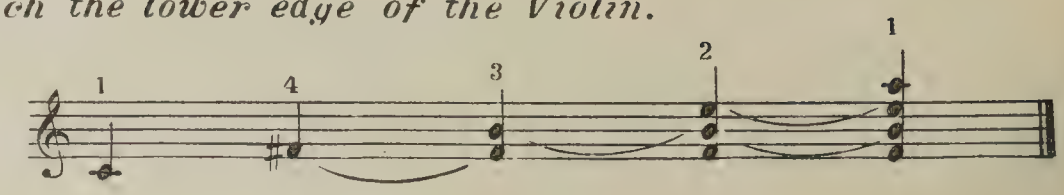
p


fz
fz
fz
fz
fz
cres
fz
fz fz
fz fz fz
f
1
4
1
2
fz
fz
fz

THIRD POSITION

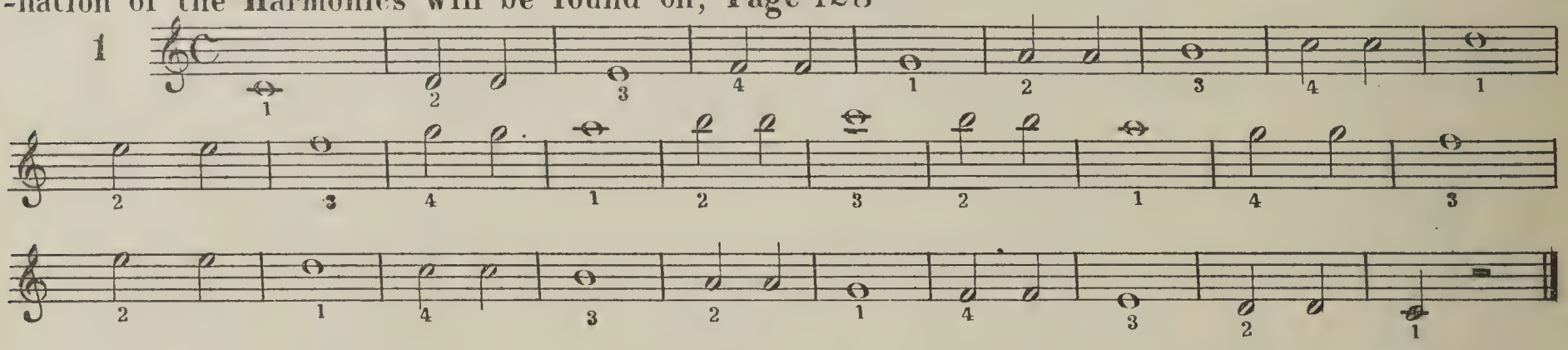
The palm of the left hand to touch the lower edge of the Violin.

Position of the fingers.

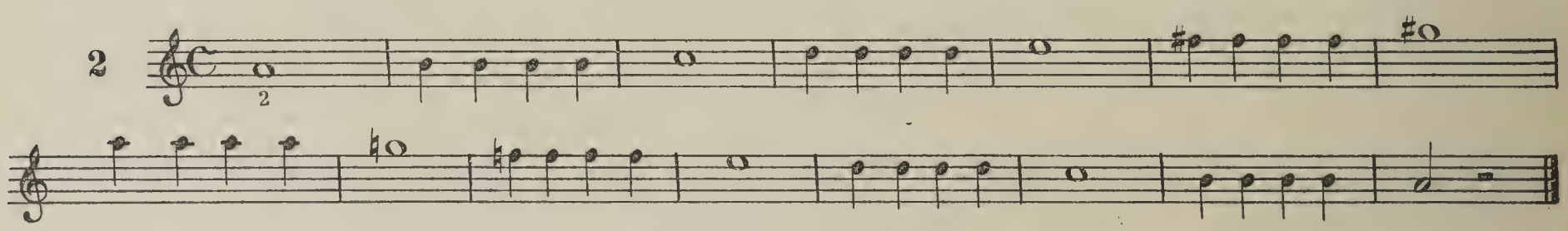


In some of the following positions Harmonic Sounds will be met with. A full explanation of the Harmonics will be found on, Page 128

1

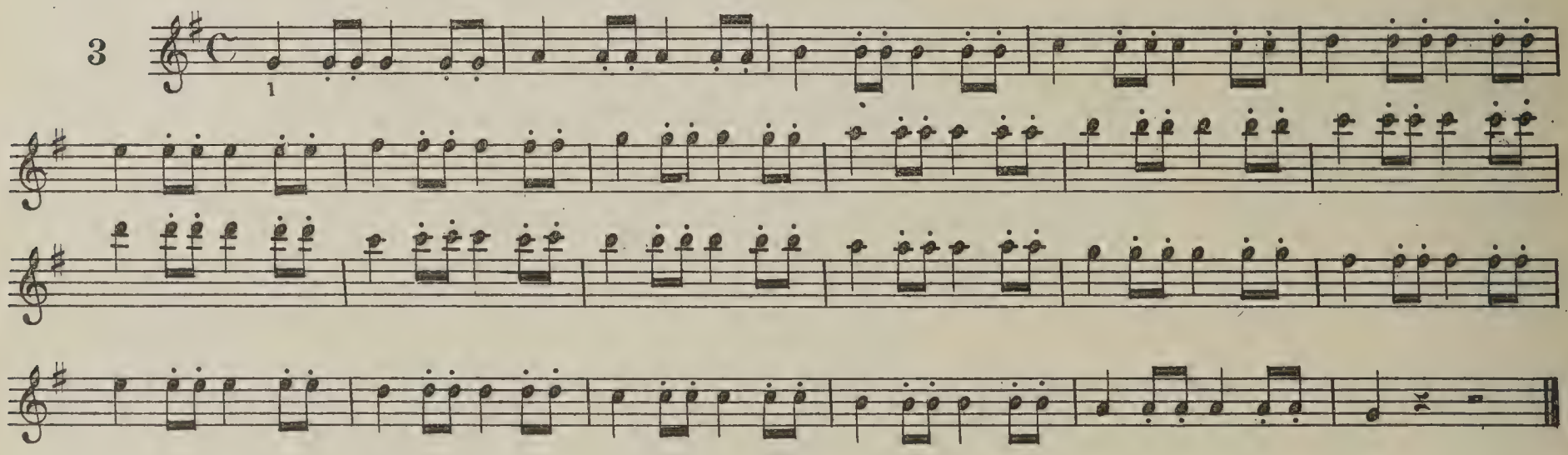


2

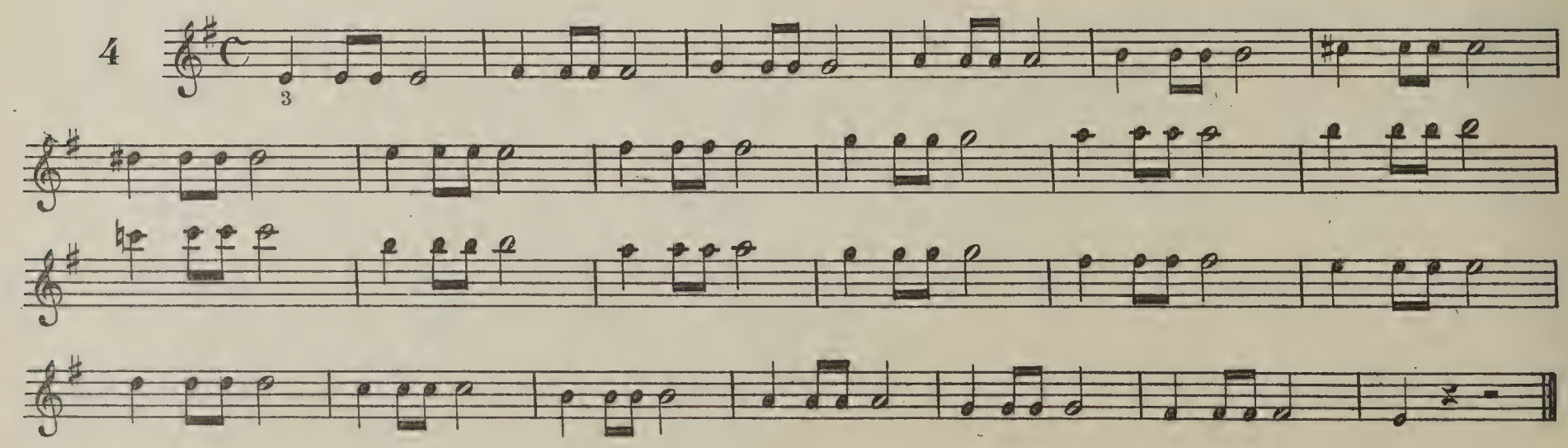


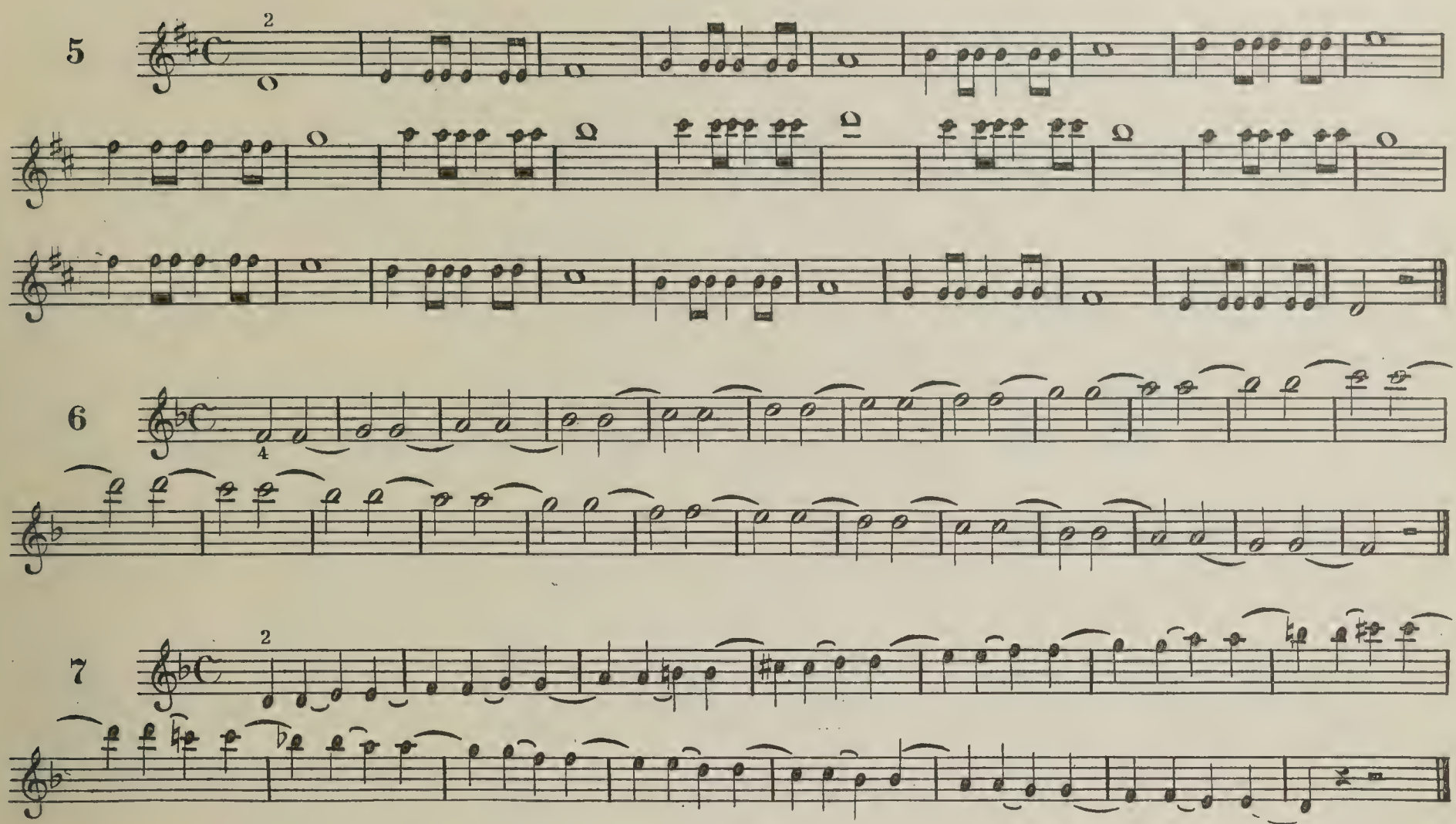
Each note detached in the middle of the Bow.

3

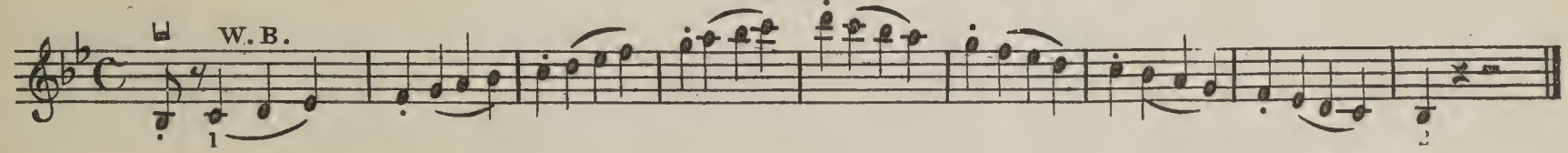


4

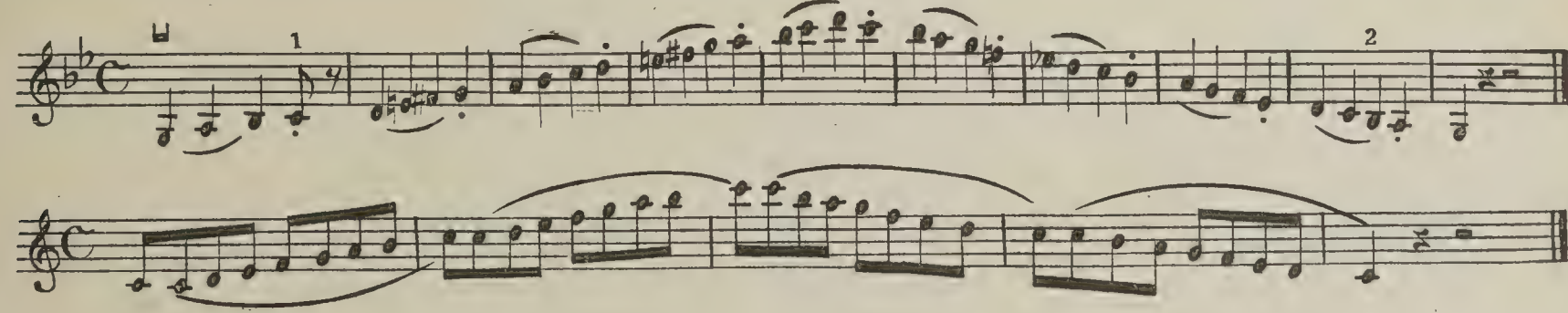




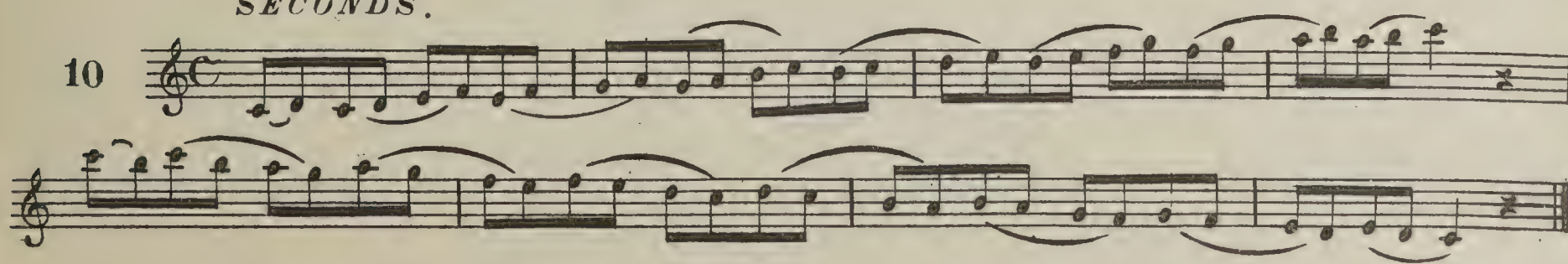
The first quarter is made with a strong quick bow, making a short rest between the two first notes. Example in first measure.

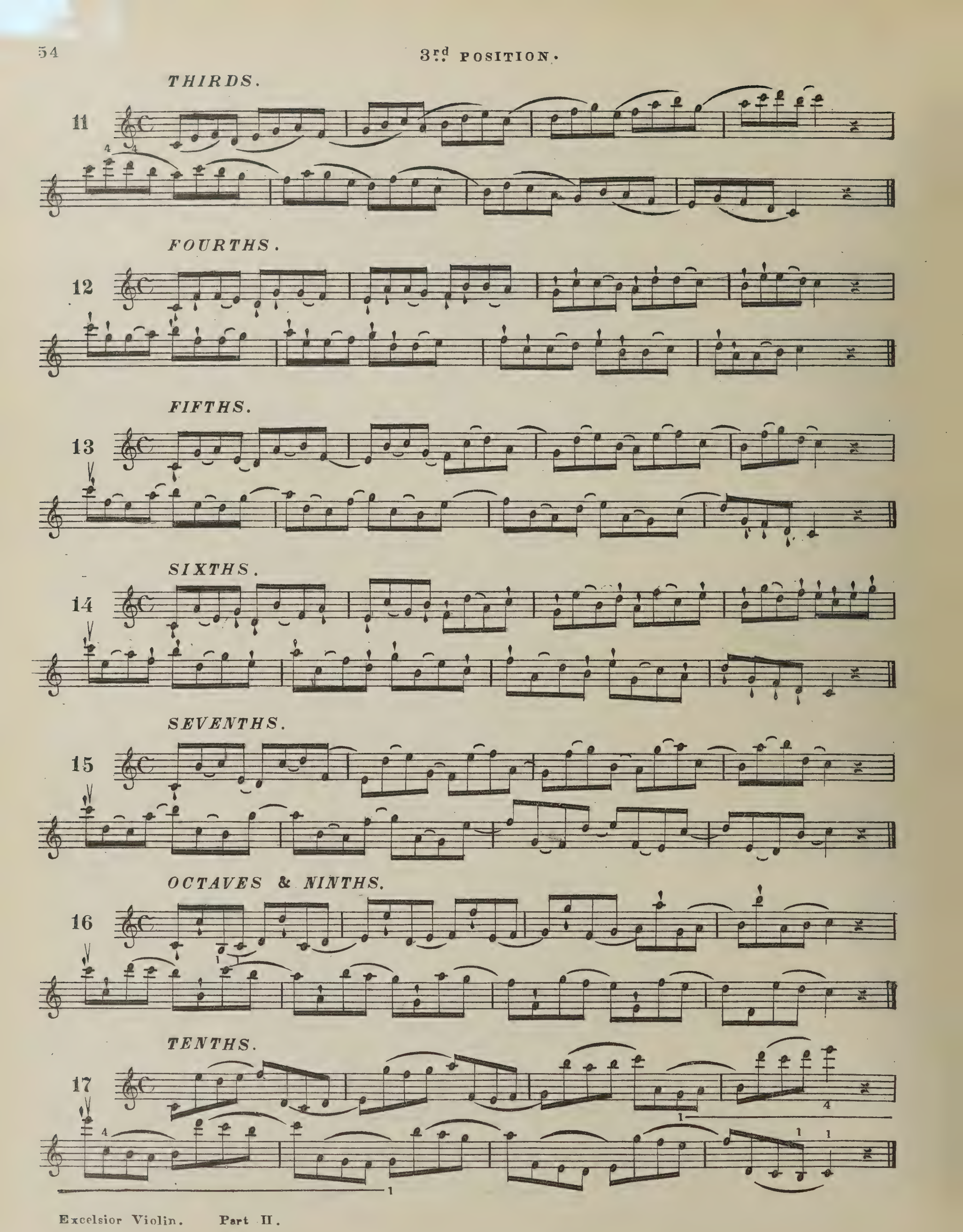


In the following exercise the last note of each measure is made with a strong quick bow, instead of the first.



SECONDS.




THIRDS.
11
FOURTHS.
12
FIFTHS.
13
SIXTHS.
14
SEVENTHS.
15
OCTAVES & NINTHS.
16
TENTHS.
17

Melody.

Andante Cantabile.

Met ♩=138

18

p

dolce.

4

Coll.

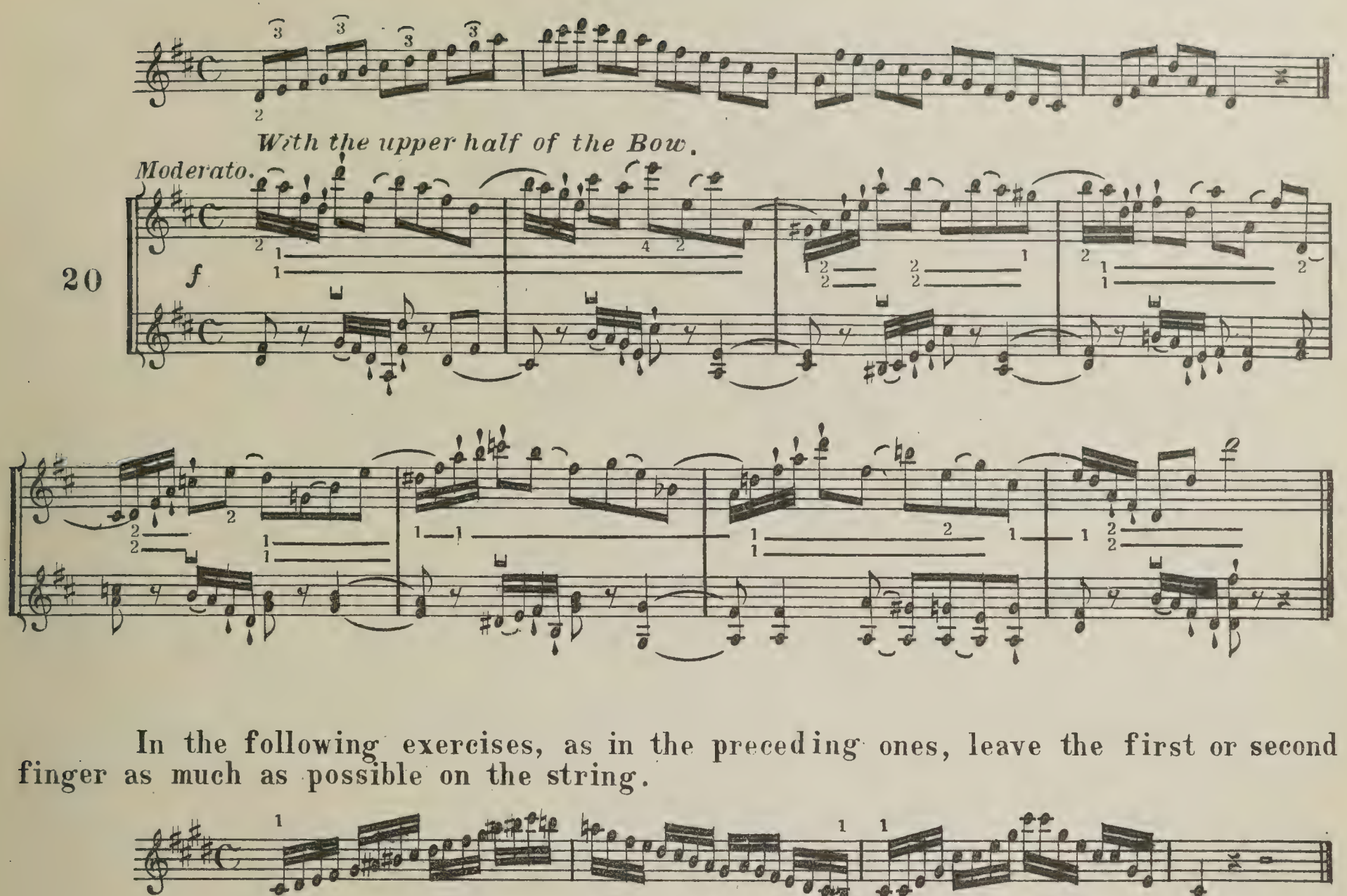
Moderato.

Met ♩ = 126.

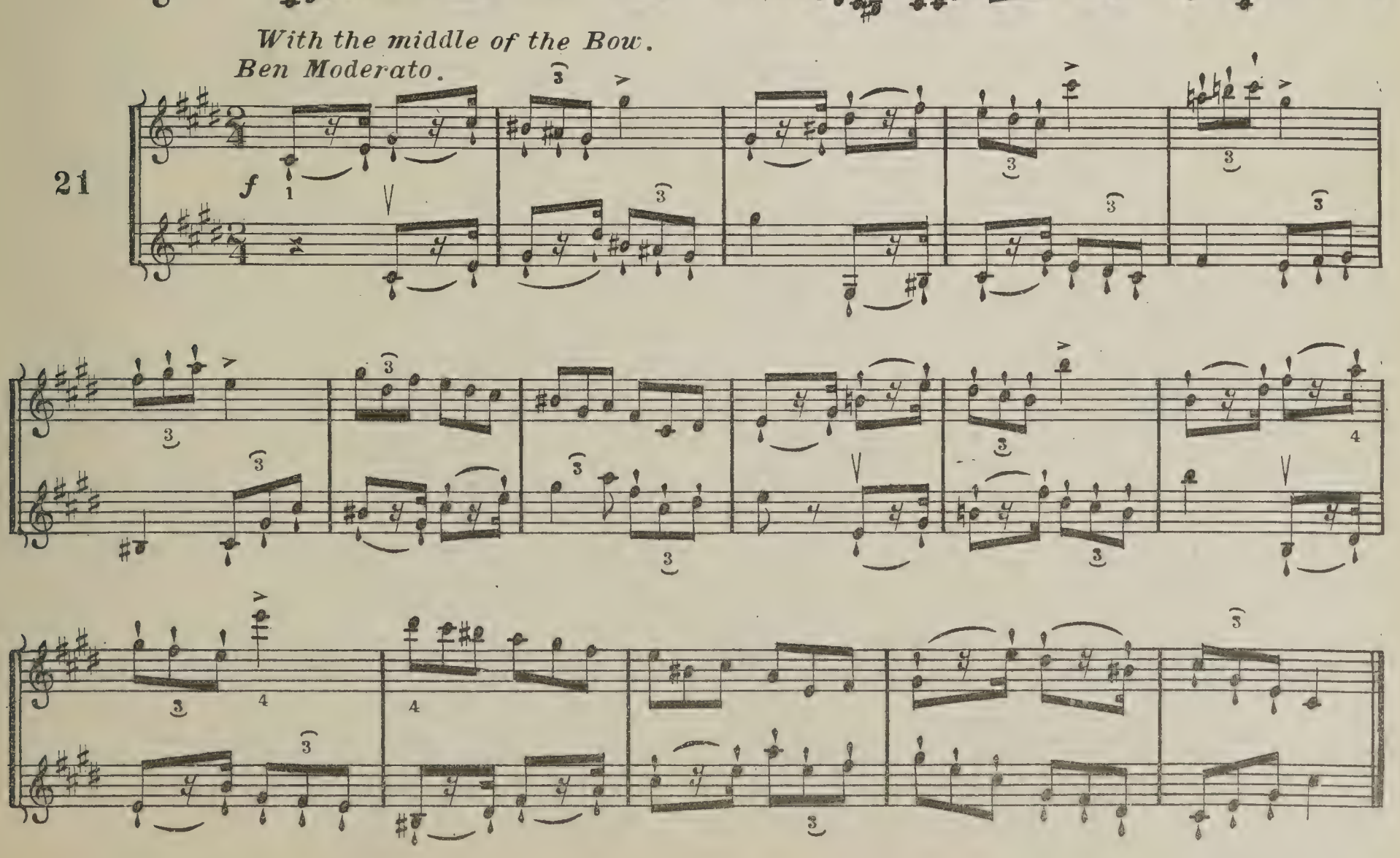
19

f

f



In the following exercises, as in the preceding ones, leave the first or second finger as much as possible on the string.



With the middle of the Bow.

Molto Moderato.

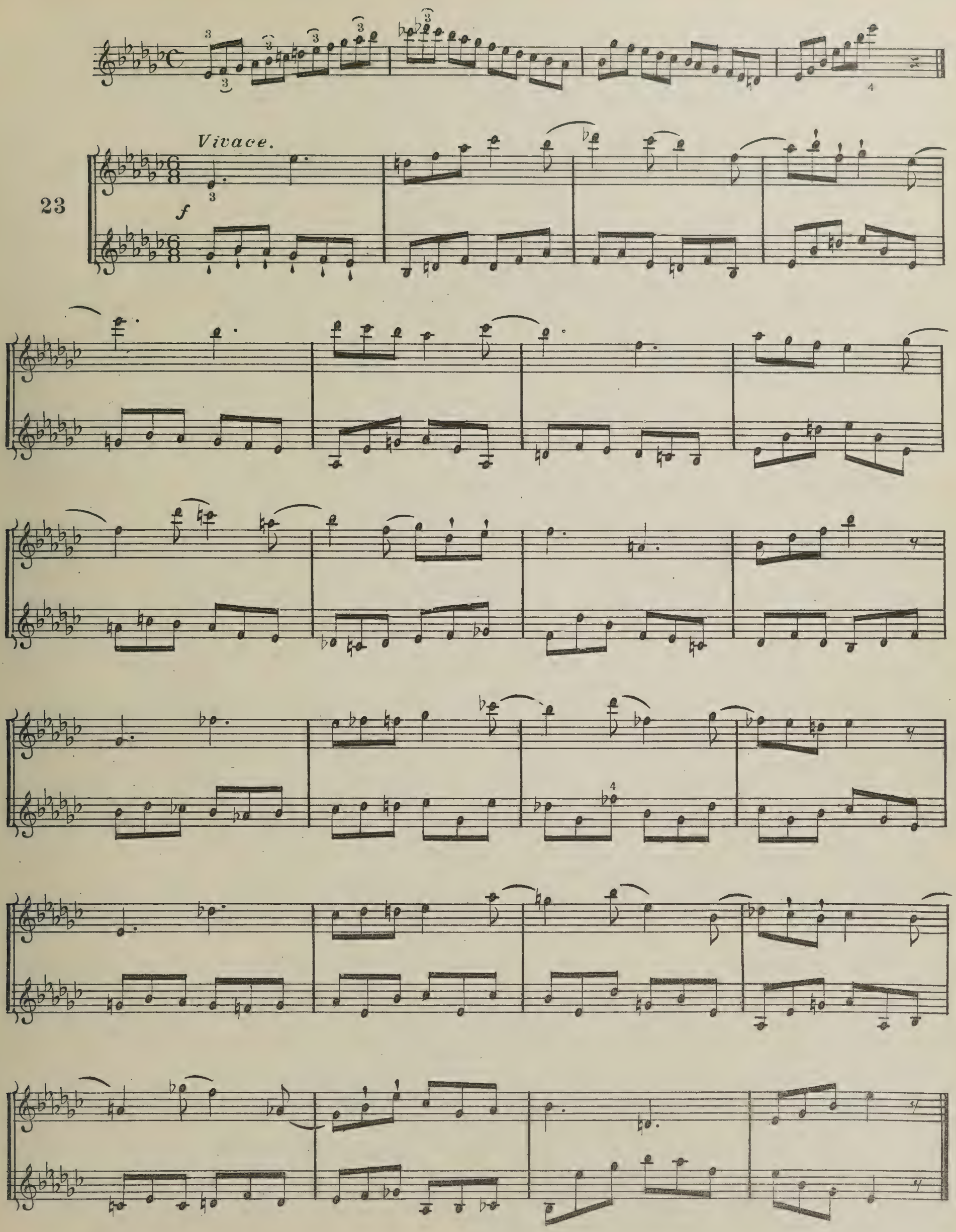
22

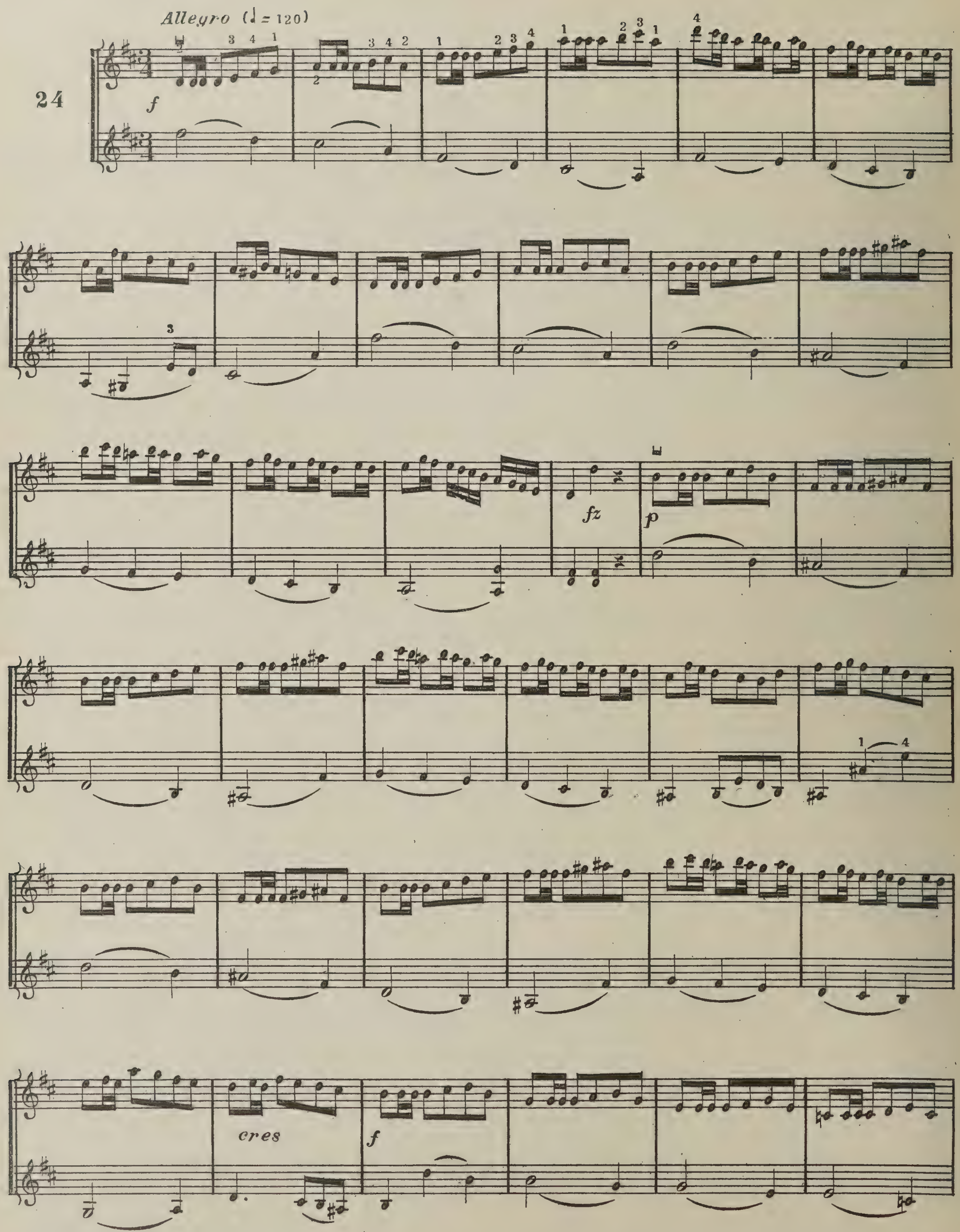
staccato

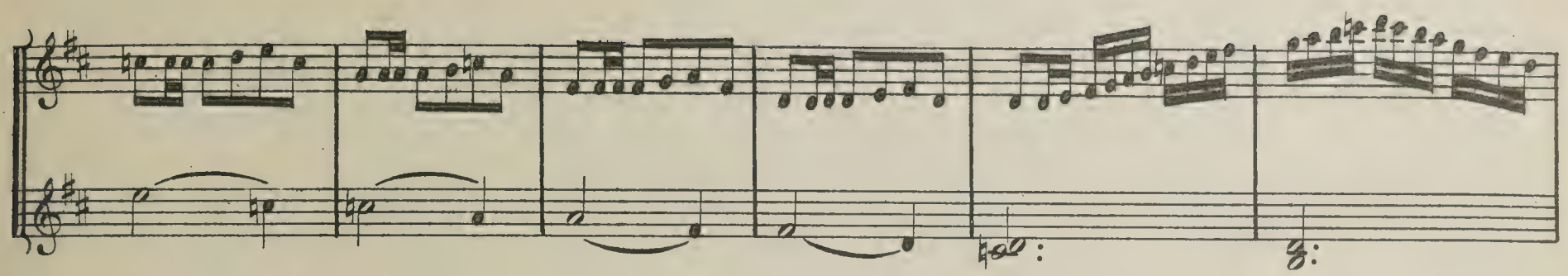
p

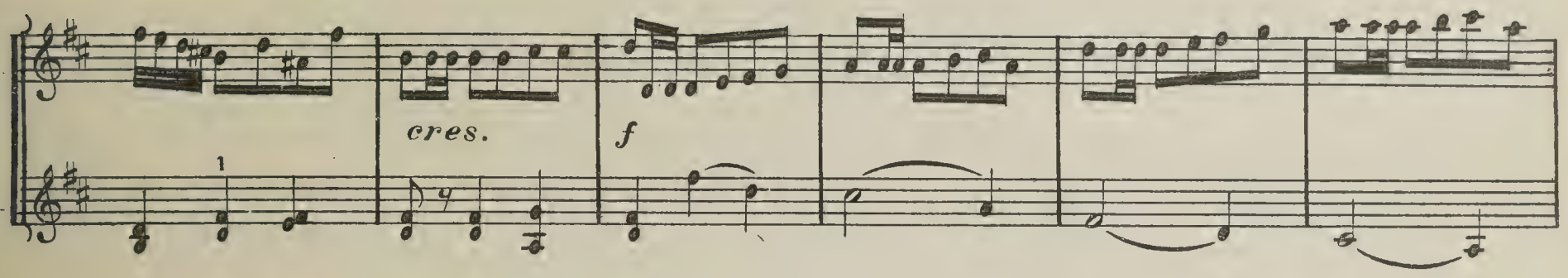
detached.

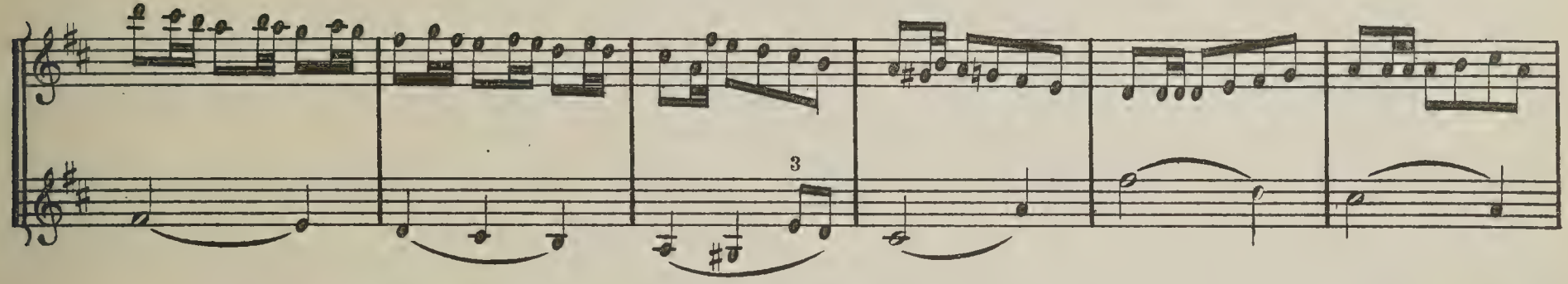
Pizz

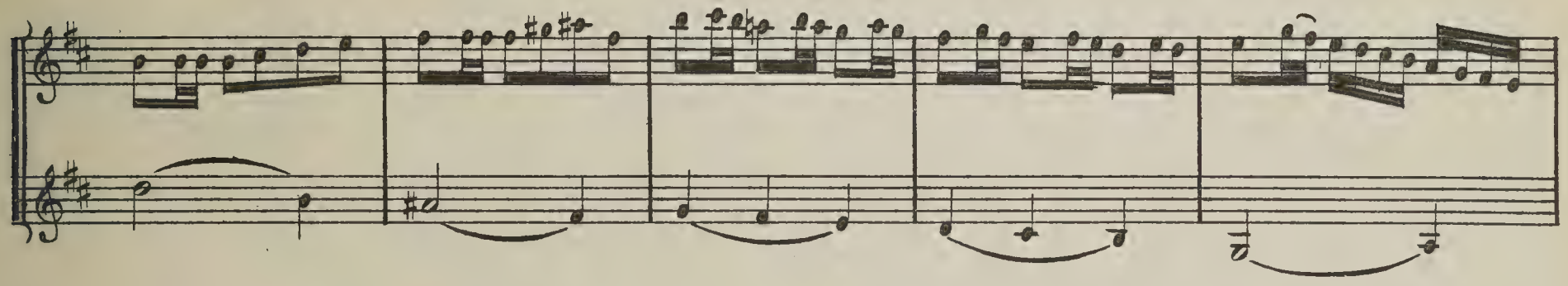

Vivace.
23
f

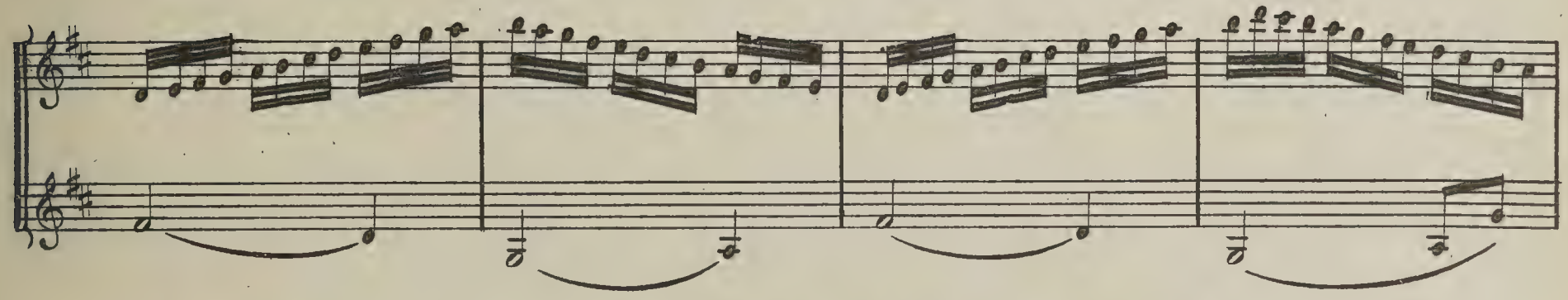

Allegro (♩ = 120)
24
f
fz
p
cres
f

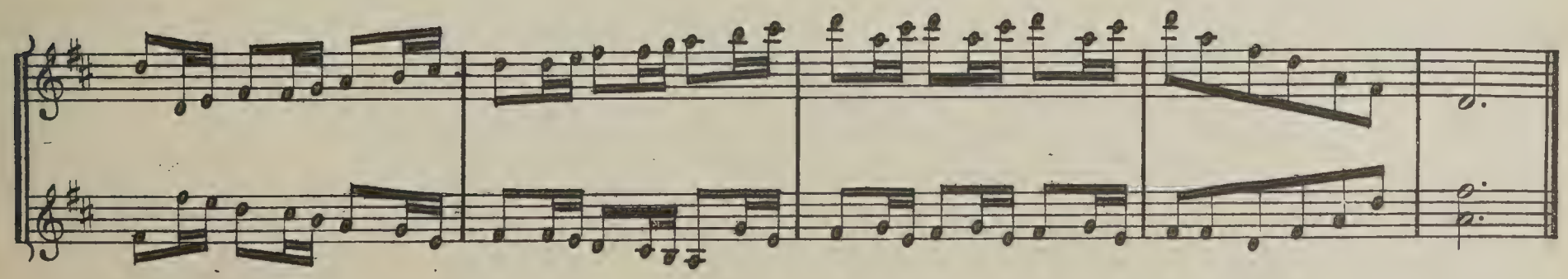


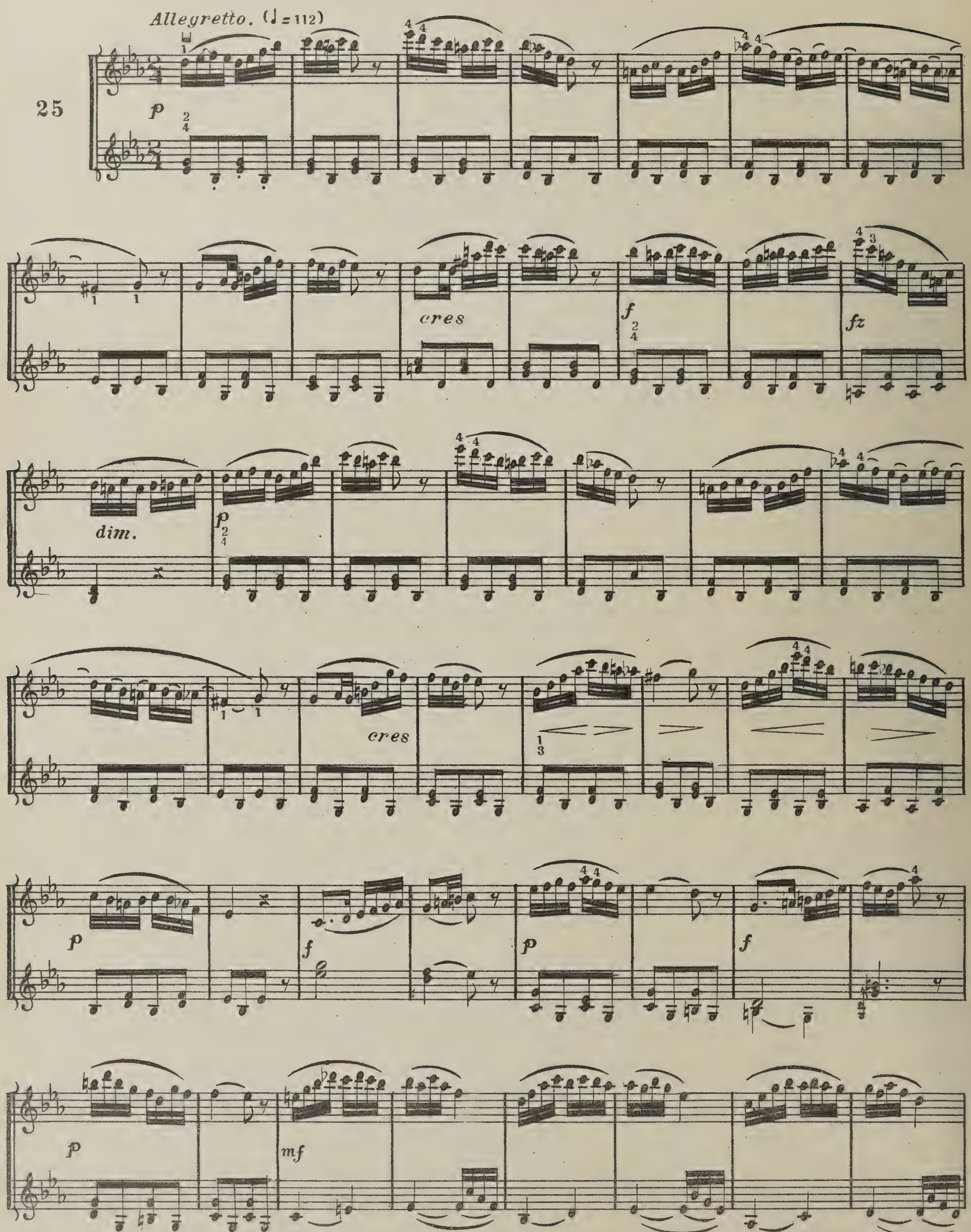

1
cres.
f


3





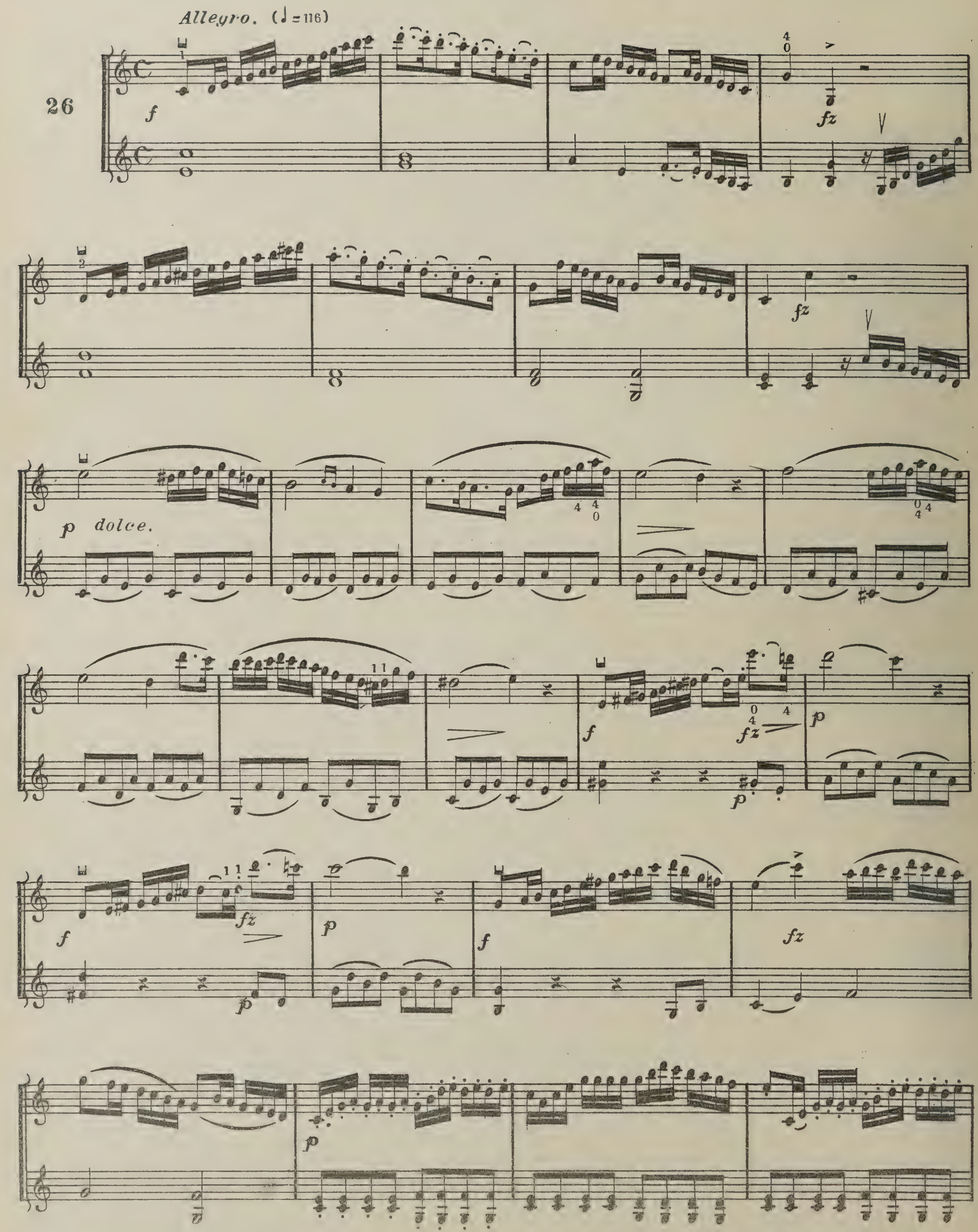


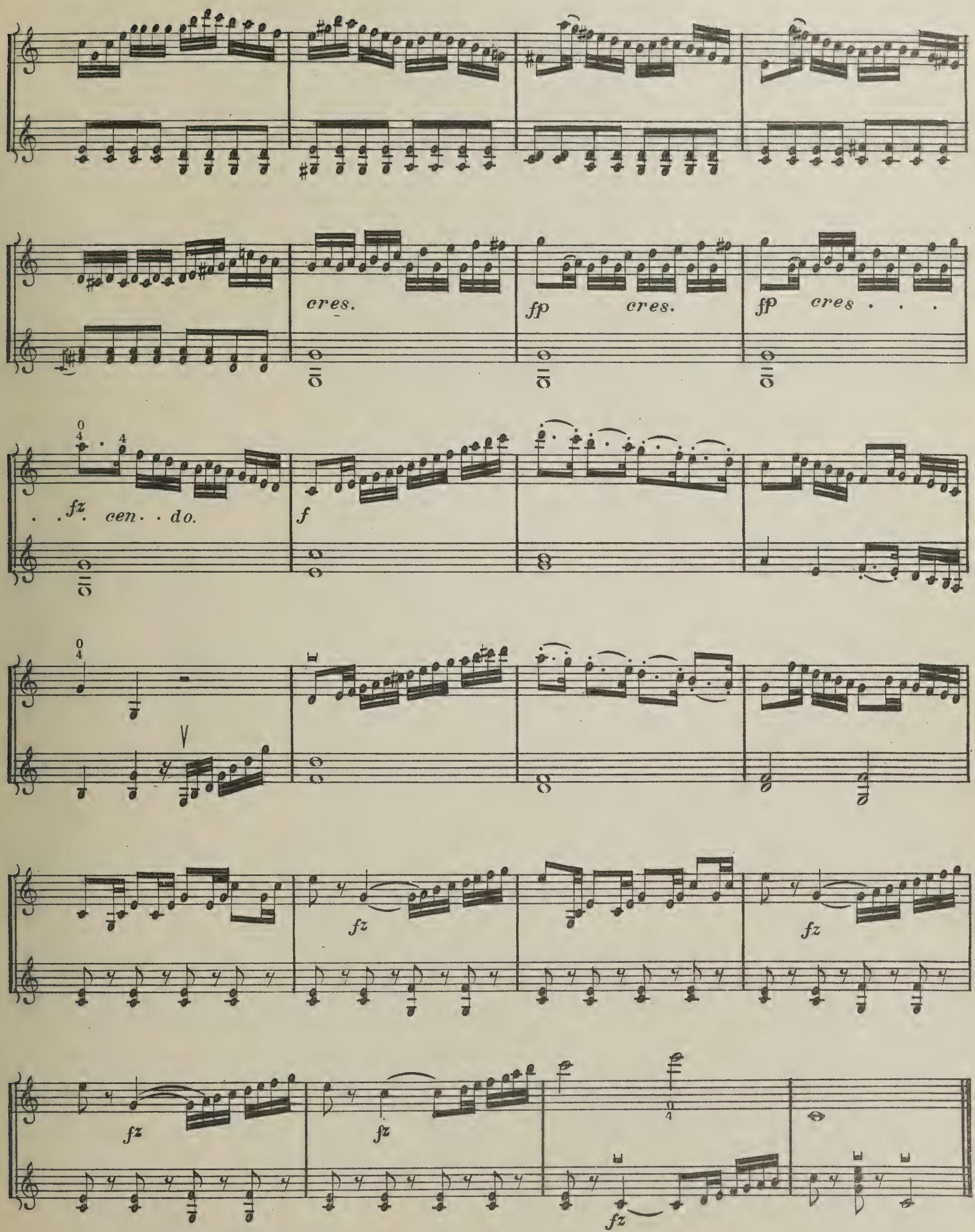


The 4th finger to be stretched and the 1st drawn back, while, the hand remains in the position prescribed.

cres - - - - - cen - - - - - do

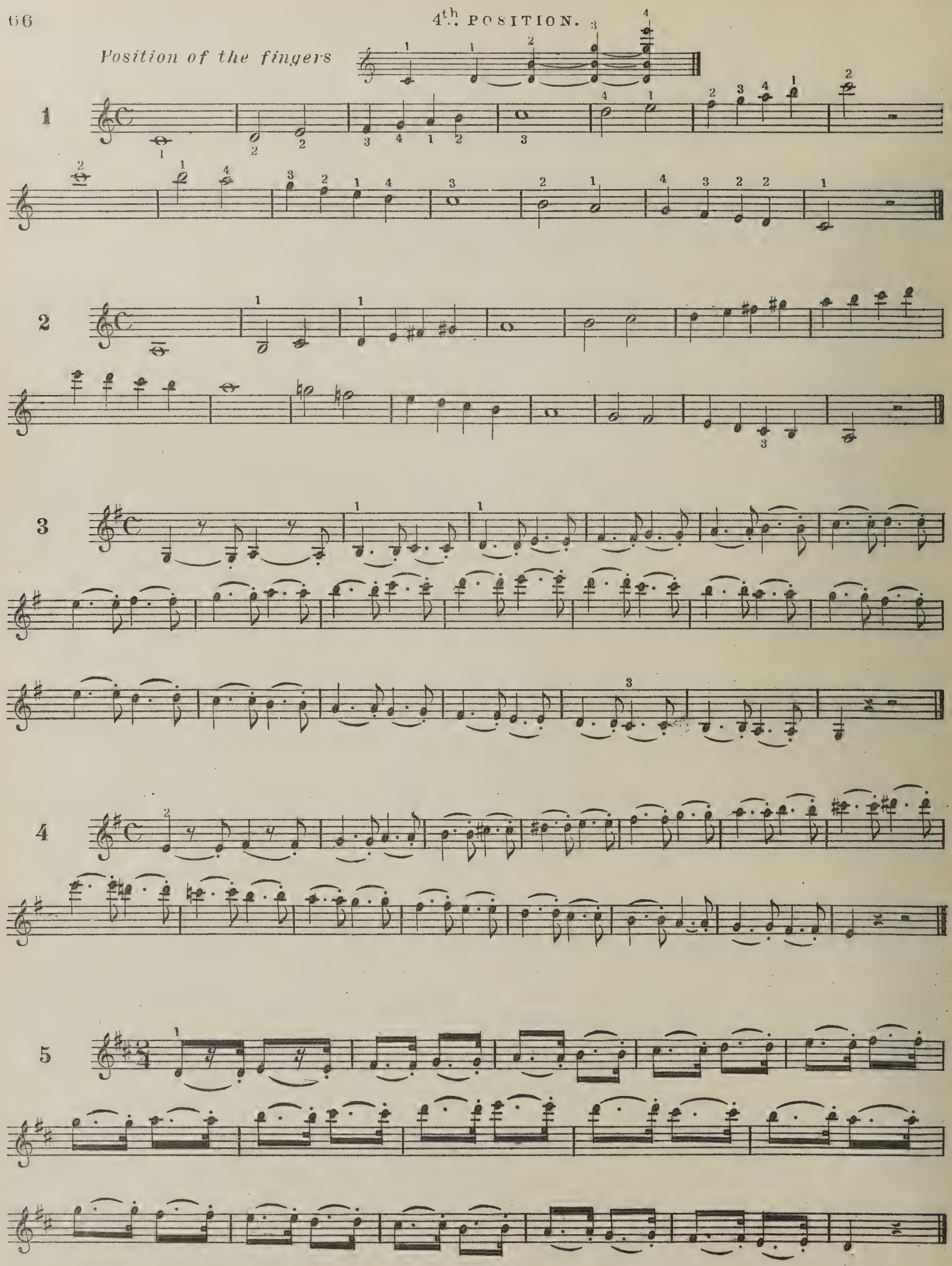
fz fz fz


Allegro. (♩=116)
26
f
fz
p dolce.
p
f
fz
p
f
fz
p
f
fz
p
f
fz
p


cres.
fp cres.
fp cres . . .
fz cen . . do.
f
fz
fz
fz
fz
fz

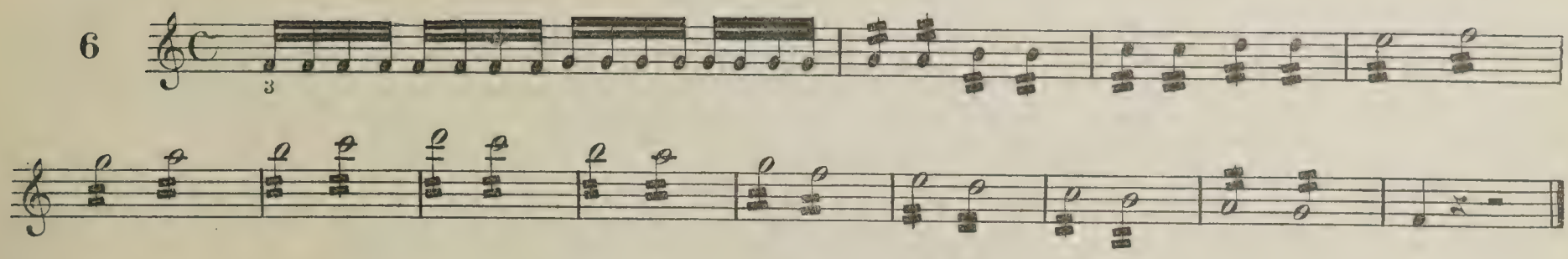
4th POSITION.

Position of the fingers

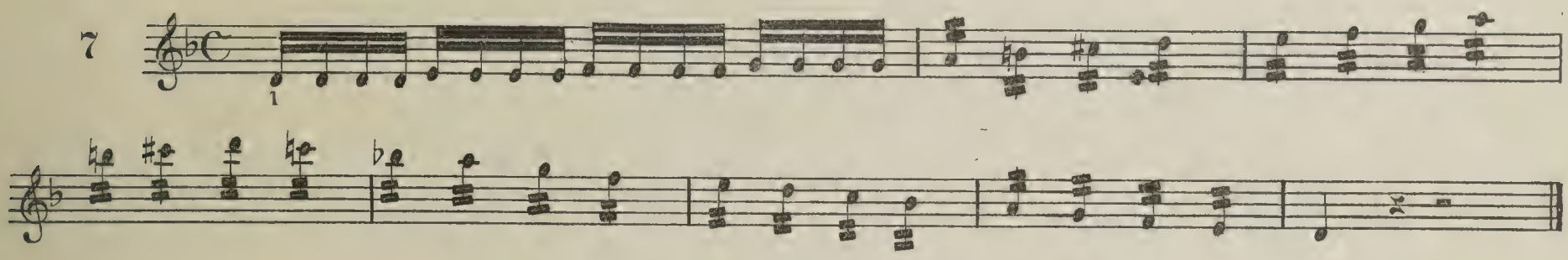


4th POSITION.

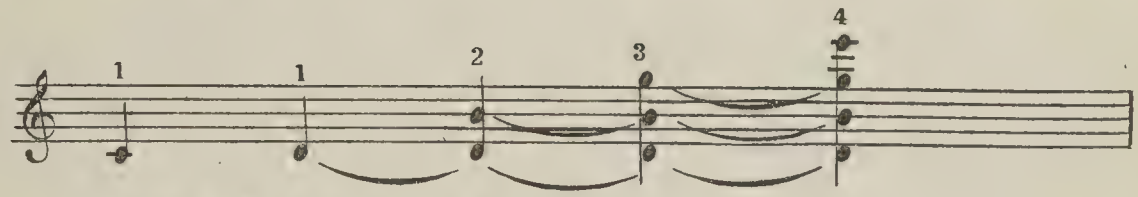
6

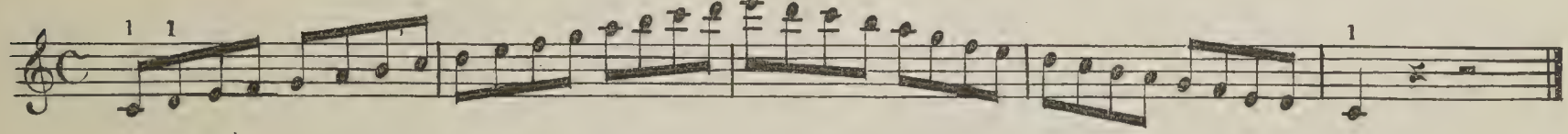


7



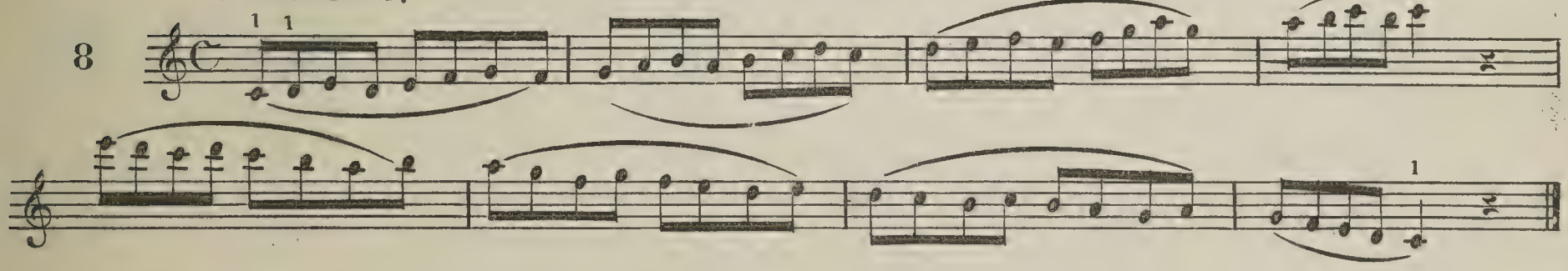
Position of the fingers.





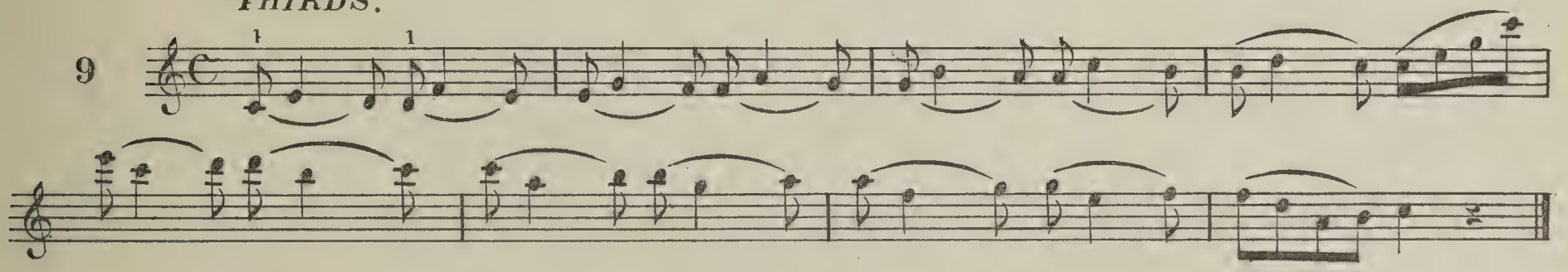
SECONDS.

8



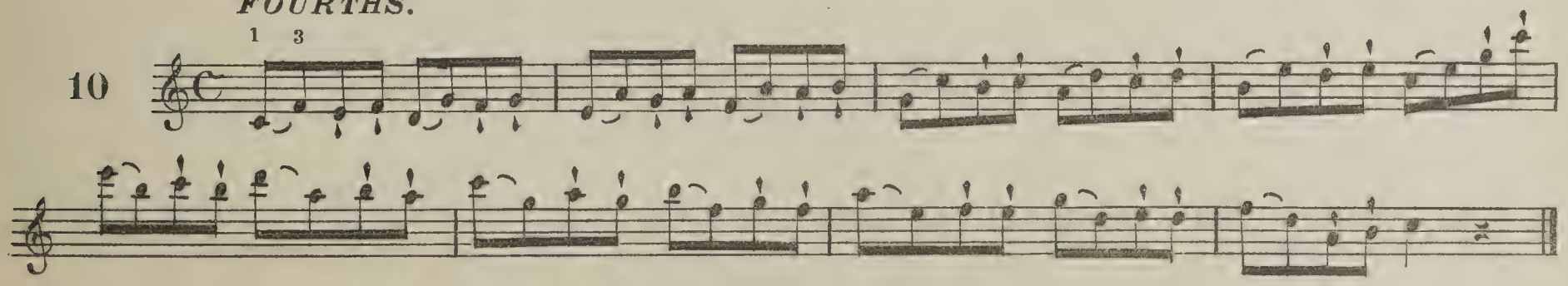
THIRDS.

9



FOURTHS.

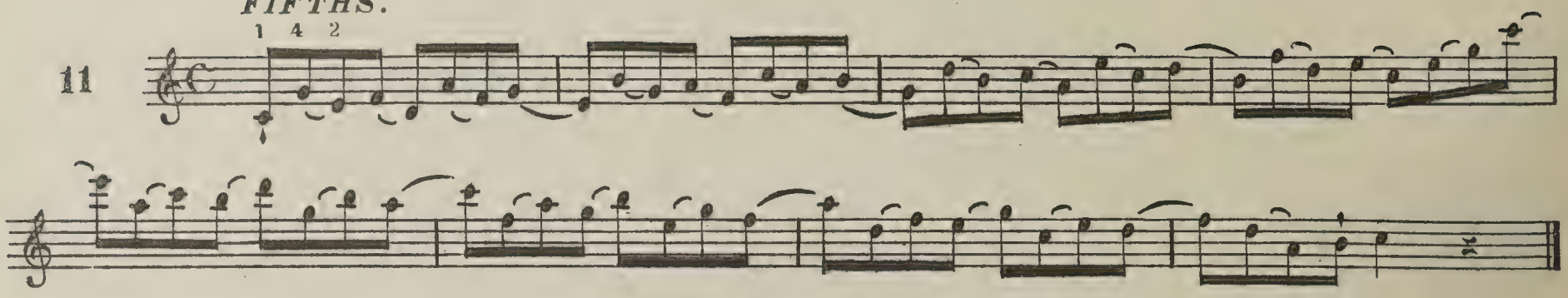
10



4th POSITION.

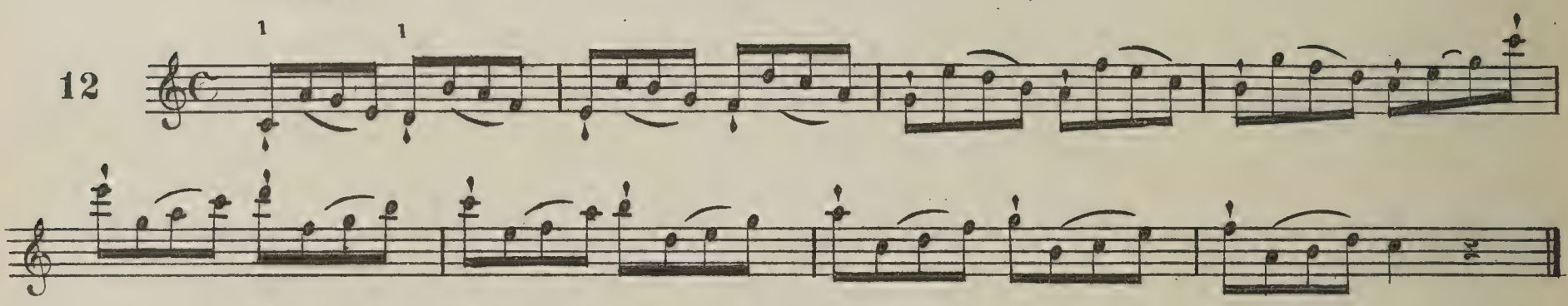
FIFTHS.

11



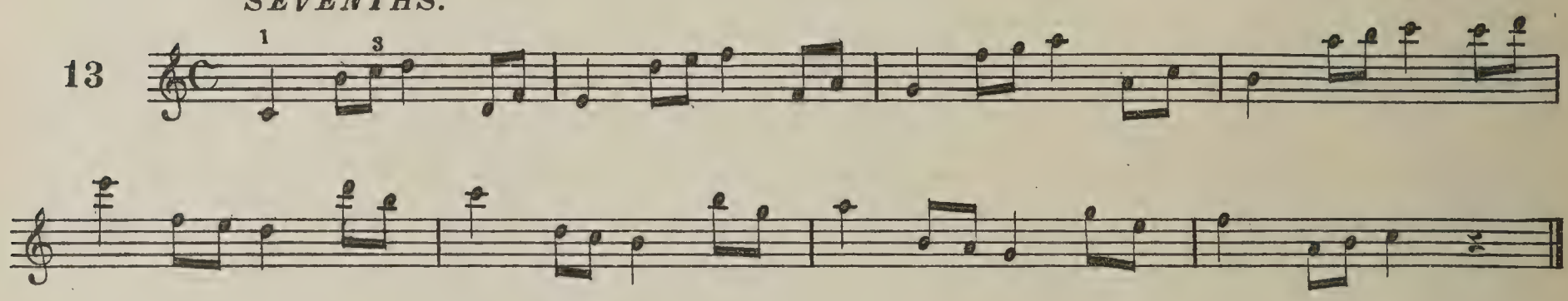
SIXTHS.

12



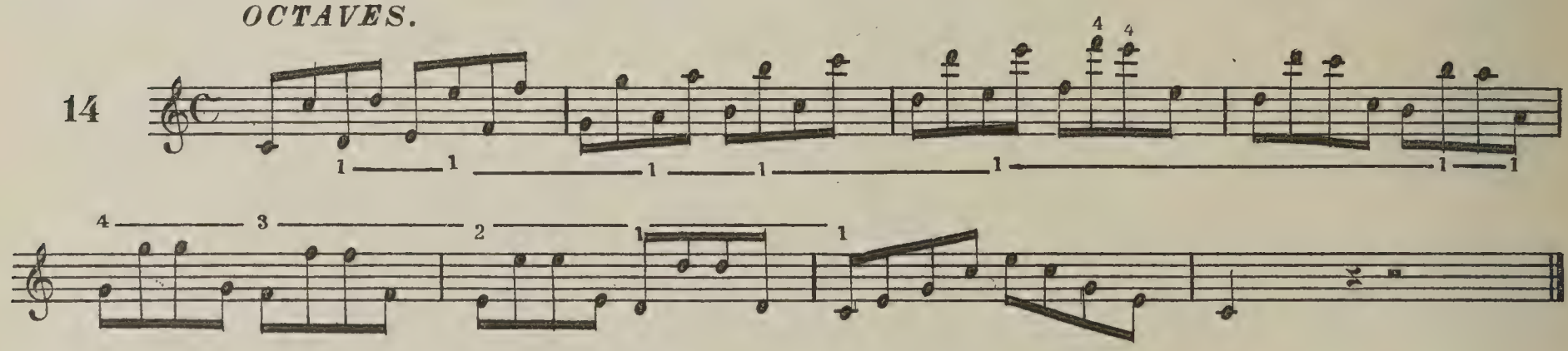
SEVENTHS.

13



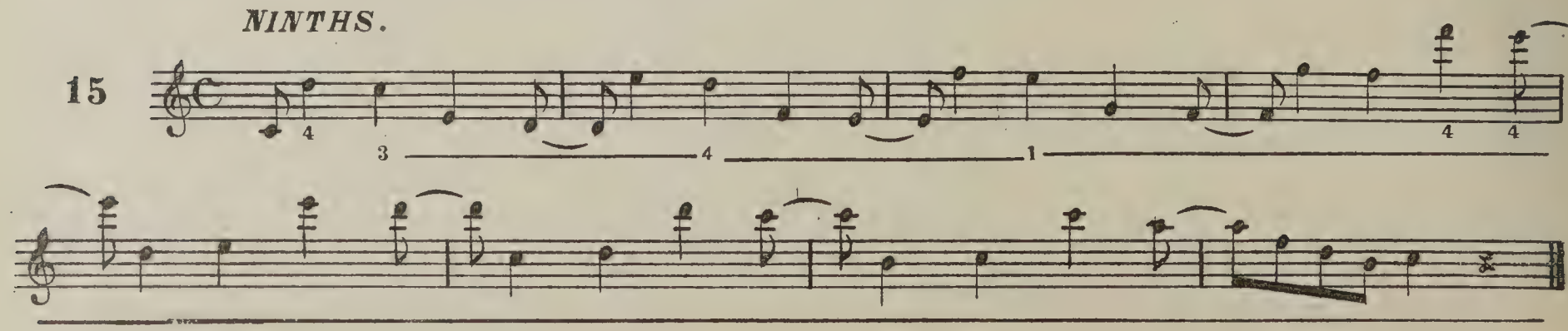
OCTAVES.

14



NINTHS.

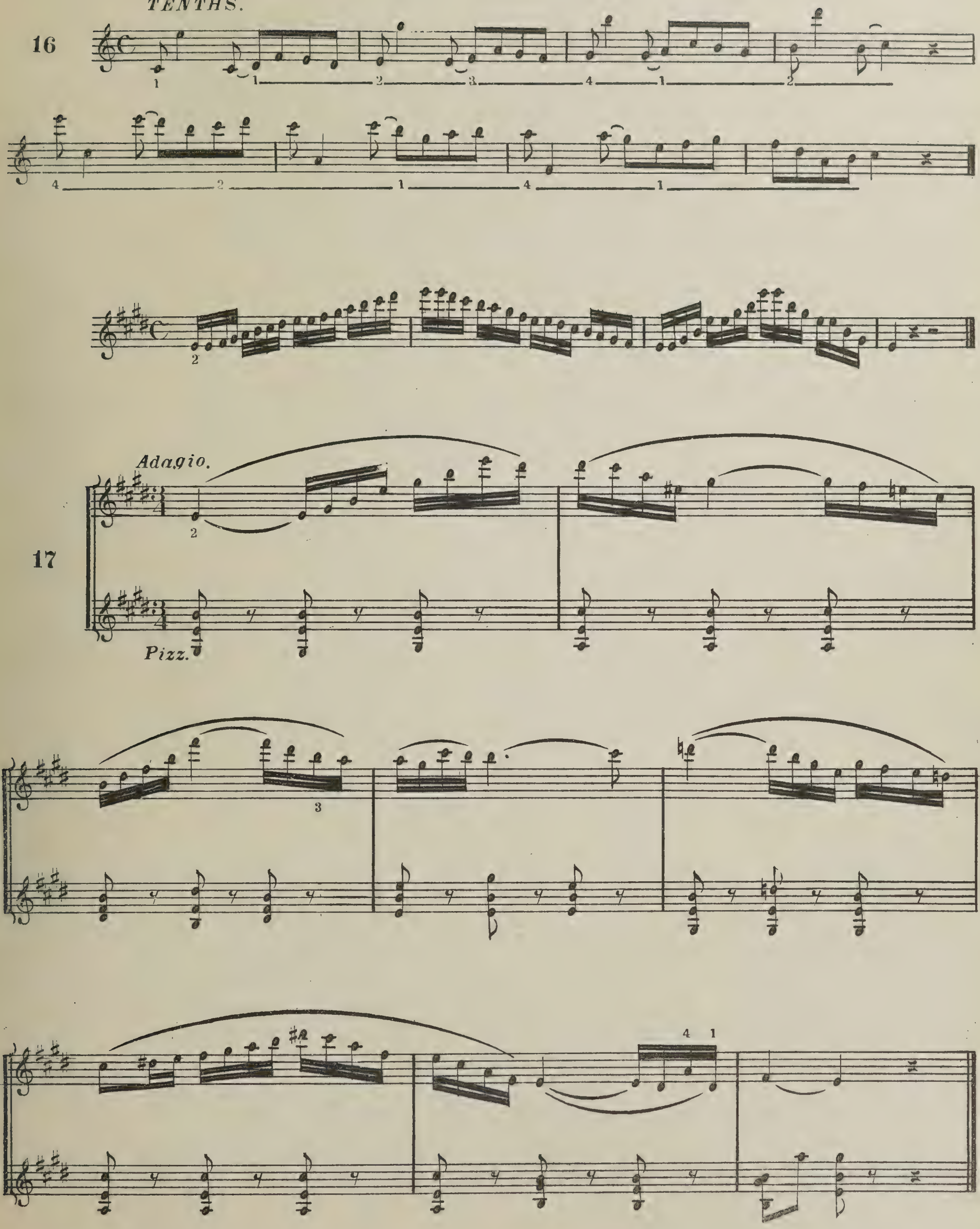
15



4th POSITION.

TENTHS.

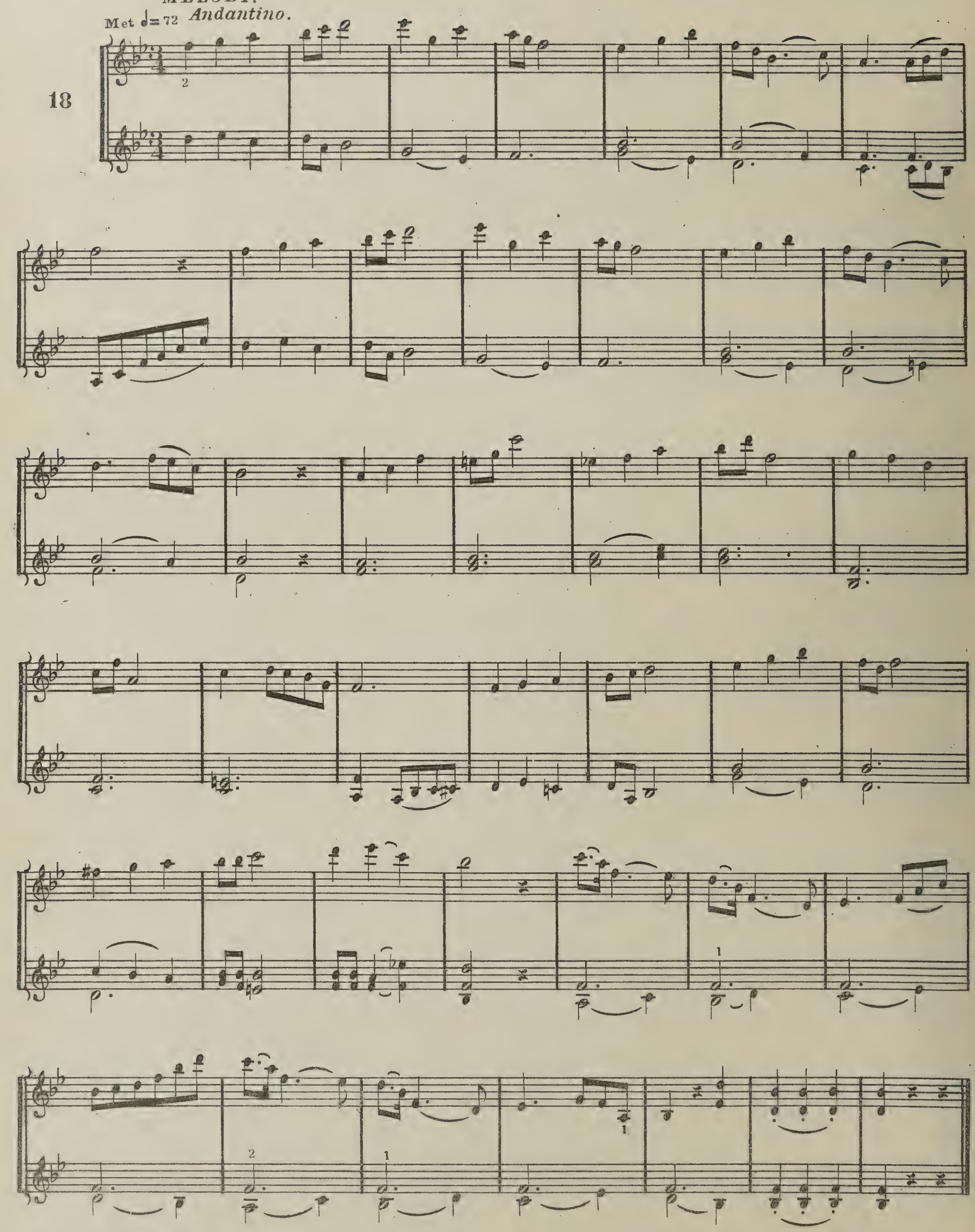
16

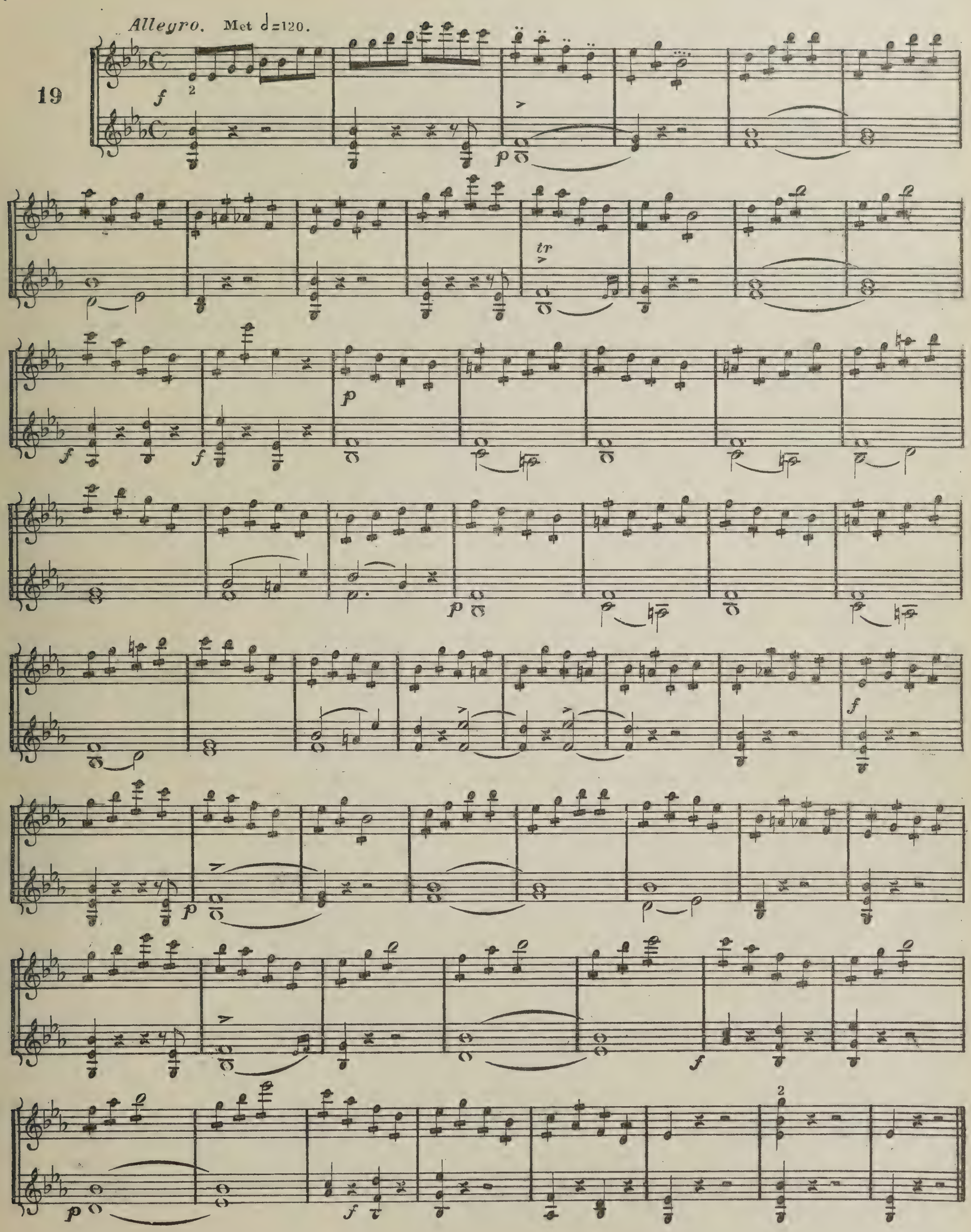


18

MELODY.

Met ♩= 72 *Andantino.*




Allegro. Met ♩=120.
19
f
p
tr
f
p
f
p
f
p
f
p
f

4th POSITION.

With the middle of the Bow.

Allegro agitato.

20

f

Allegretto. *Near the point of the Bow.*

21

f

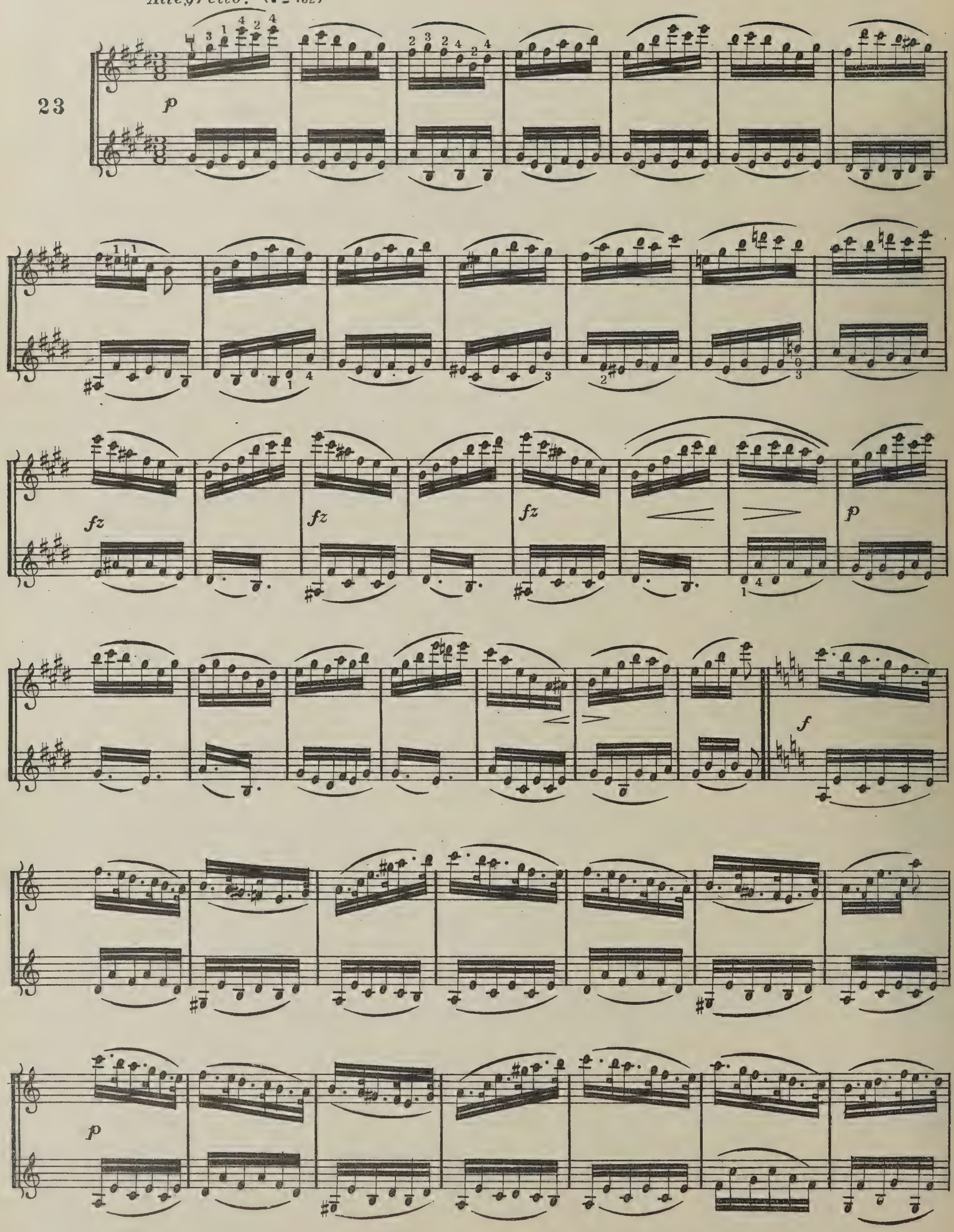
Allegro Moderato.

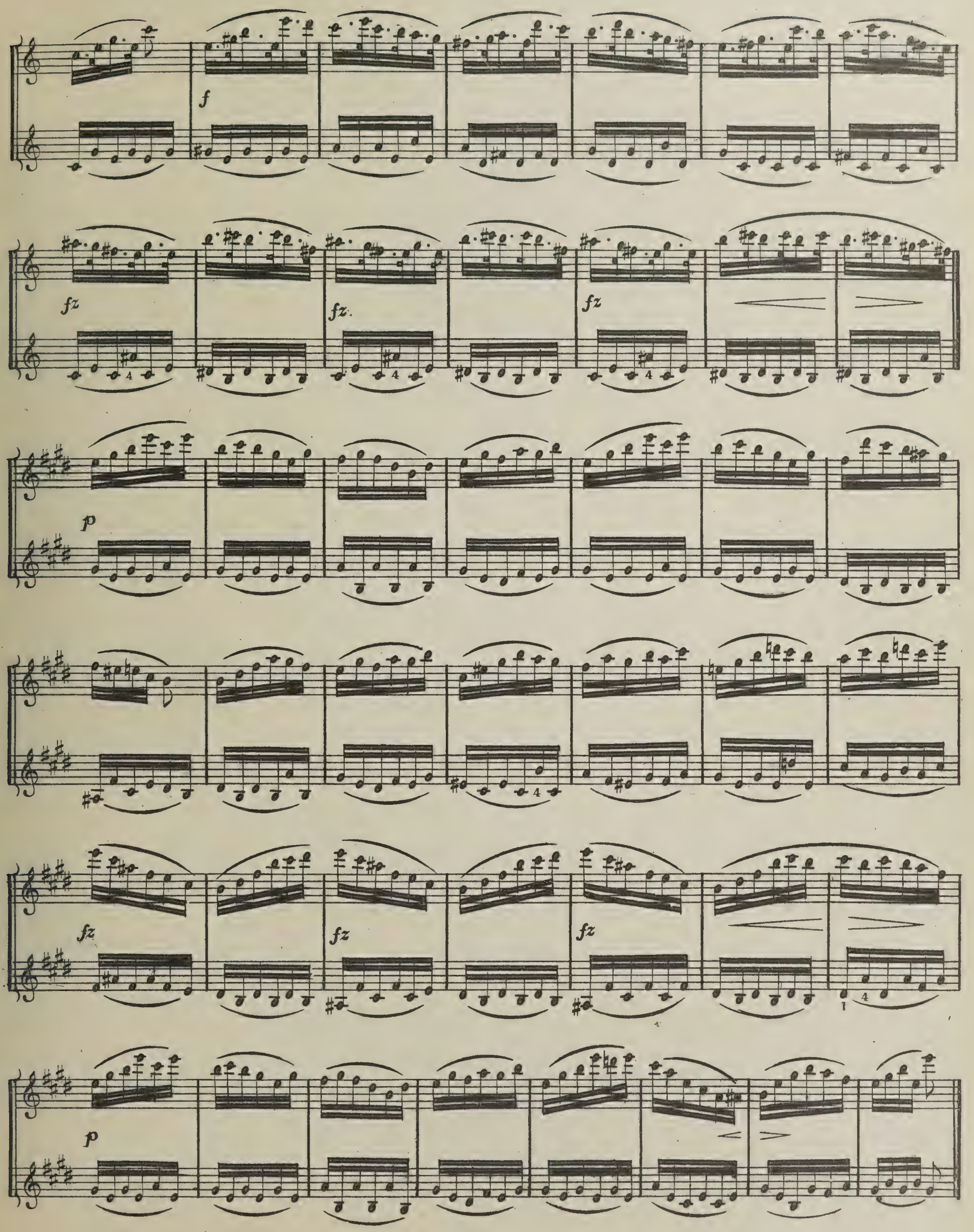
22

f

Allegretto. (♪= 132)

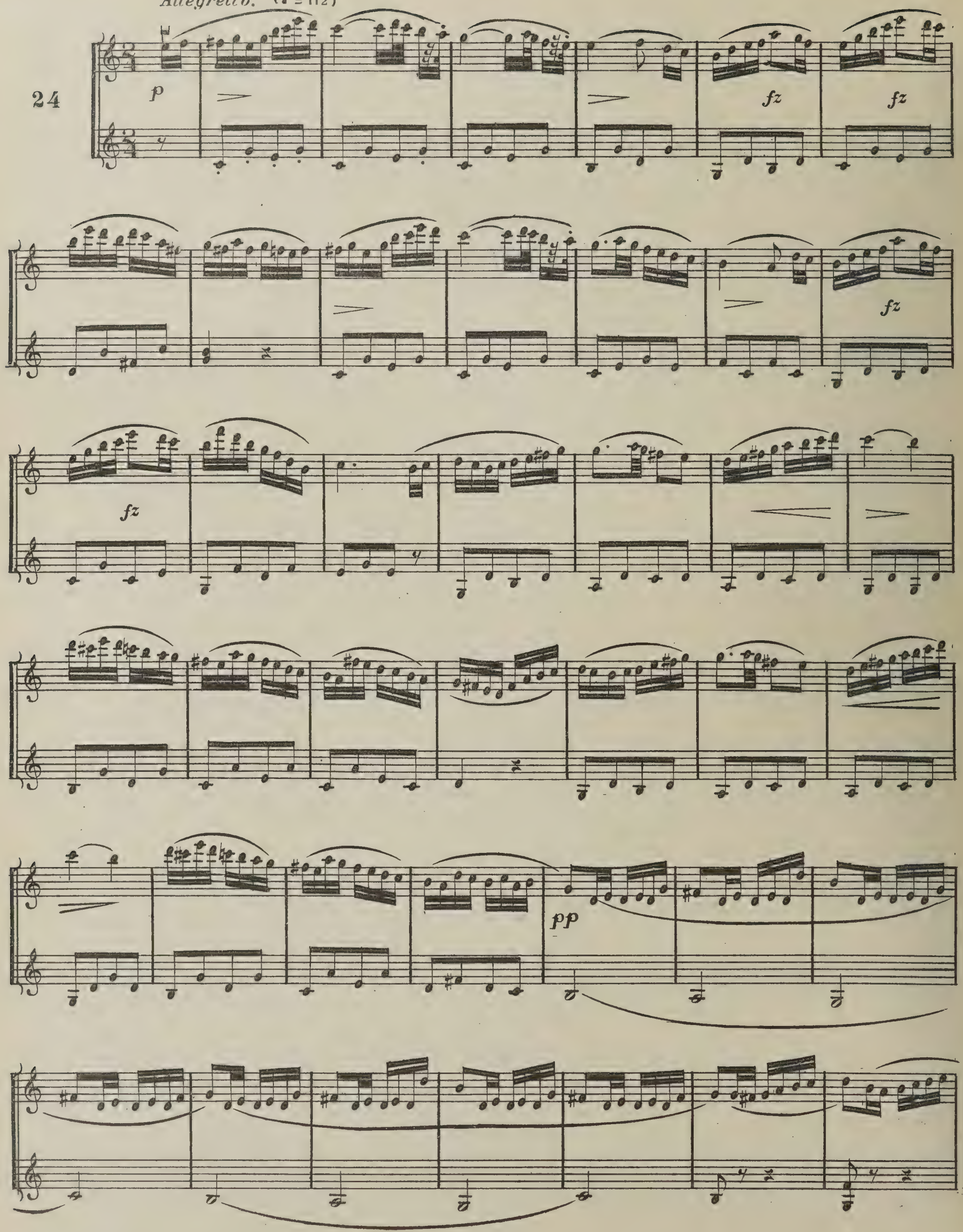
23

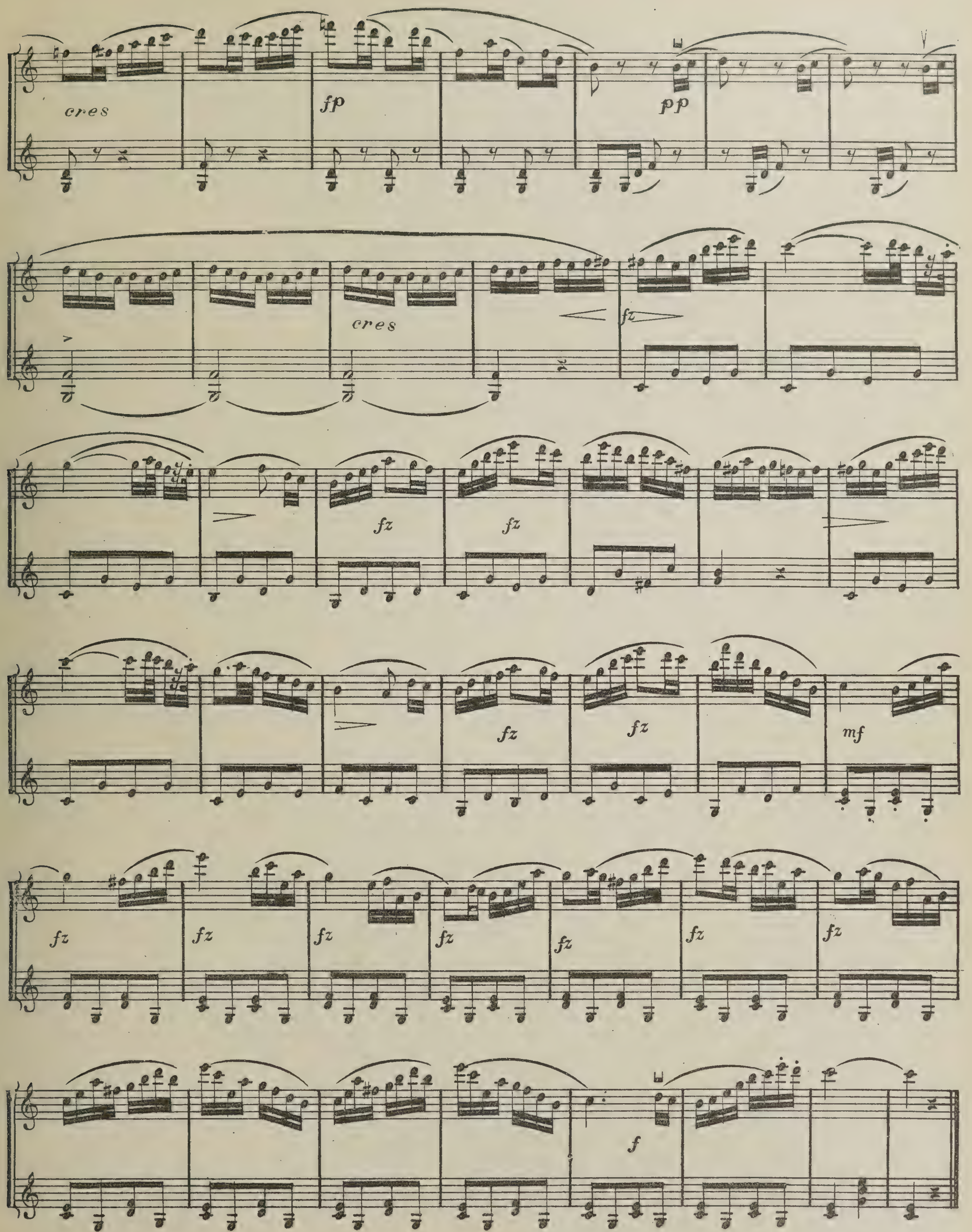



f
fz
fz
fz
p
fz
fz
fz
p

Allegretto. (♩ = 112)

24




cres
fp
pp
cres
fz
fz
fz
fz
fz
fz
mf
fz
fz
fz
fz
fz
fz
fz
f

FIFTH POSITION

Explanation of Signs.

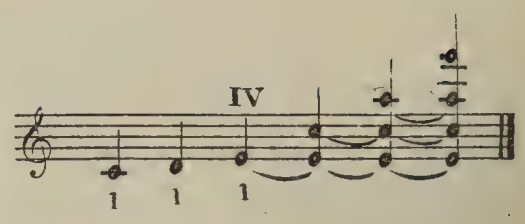
I On the First String.

II On the Second String.

III On the Third String.

IV On the Fourth String.

Position of the fingers



The fingering corresponds to that of the first position.

1

2

3

4

5

6

7

Position of the fingers.

SECONDS.

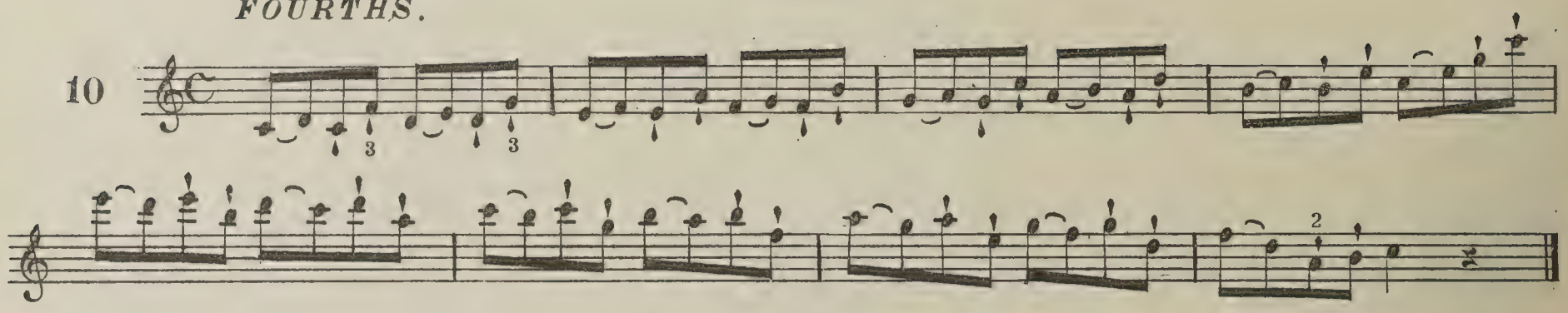
8

THIRDS.

9

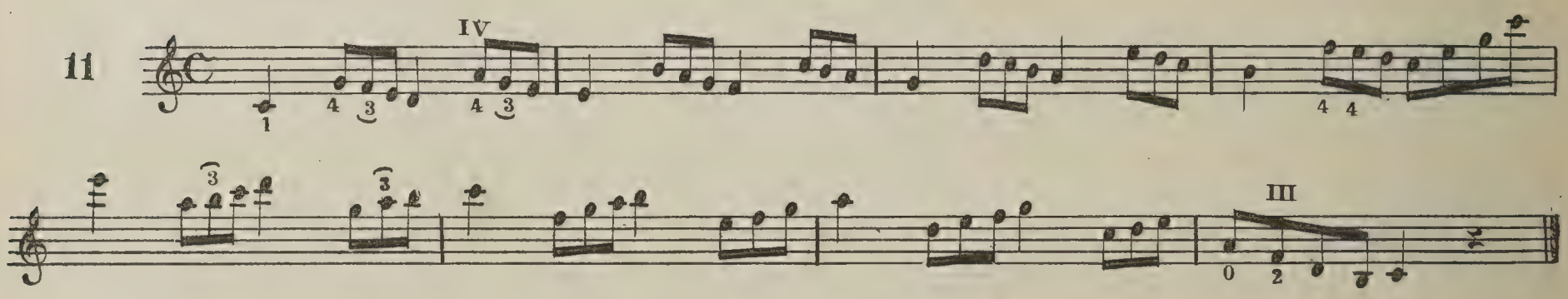
FOURTHS.

10



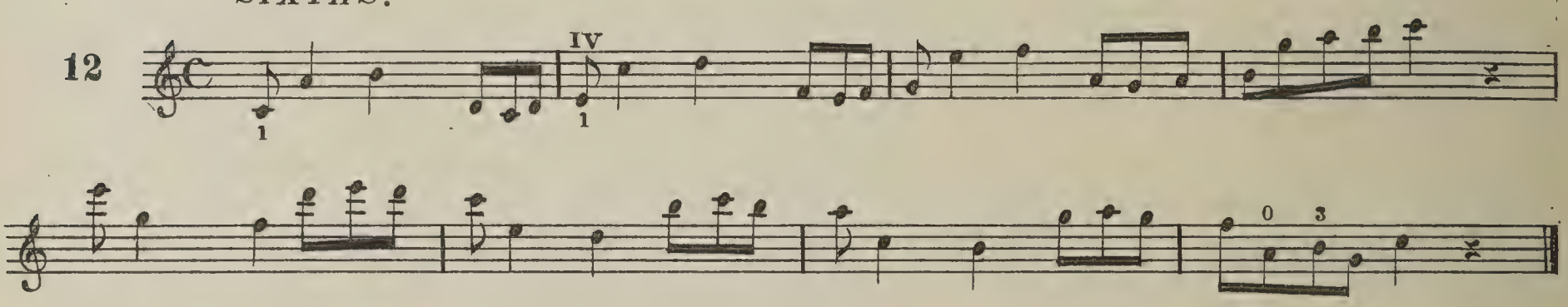
FIFTHS.

11



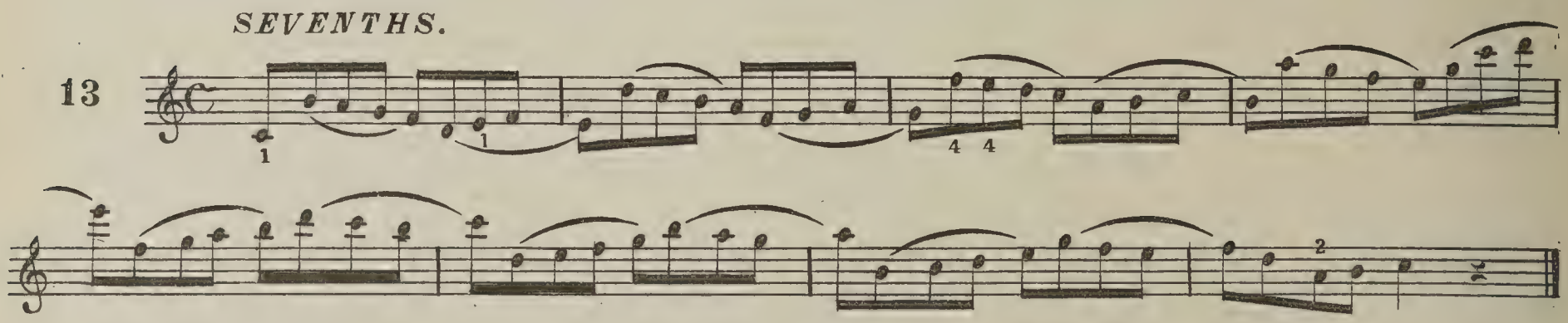
SIXTHS.

12



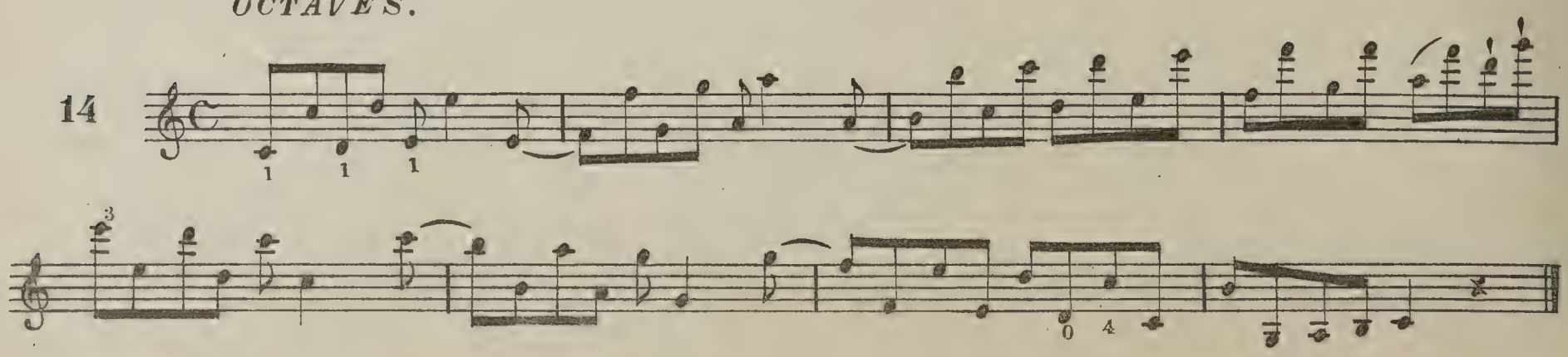
SEVENTHS.

13



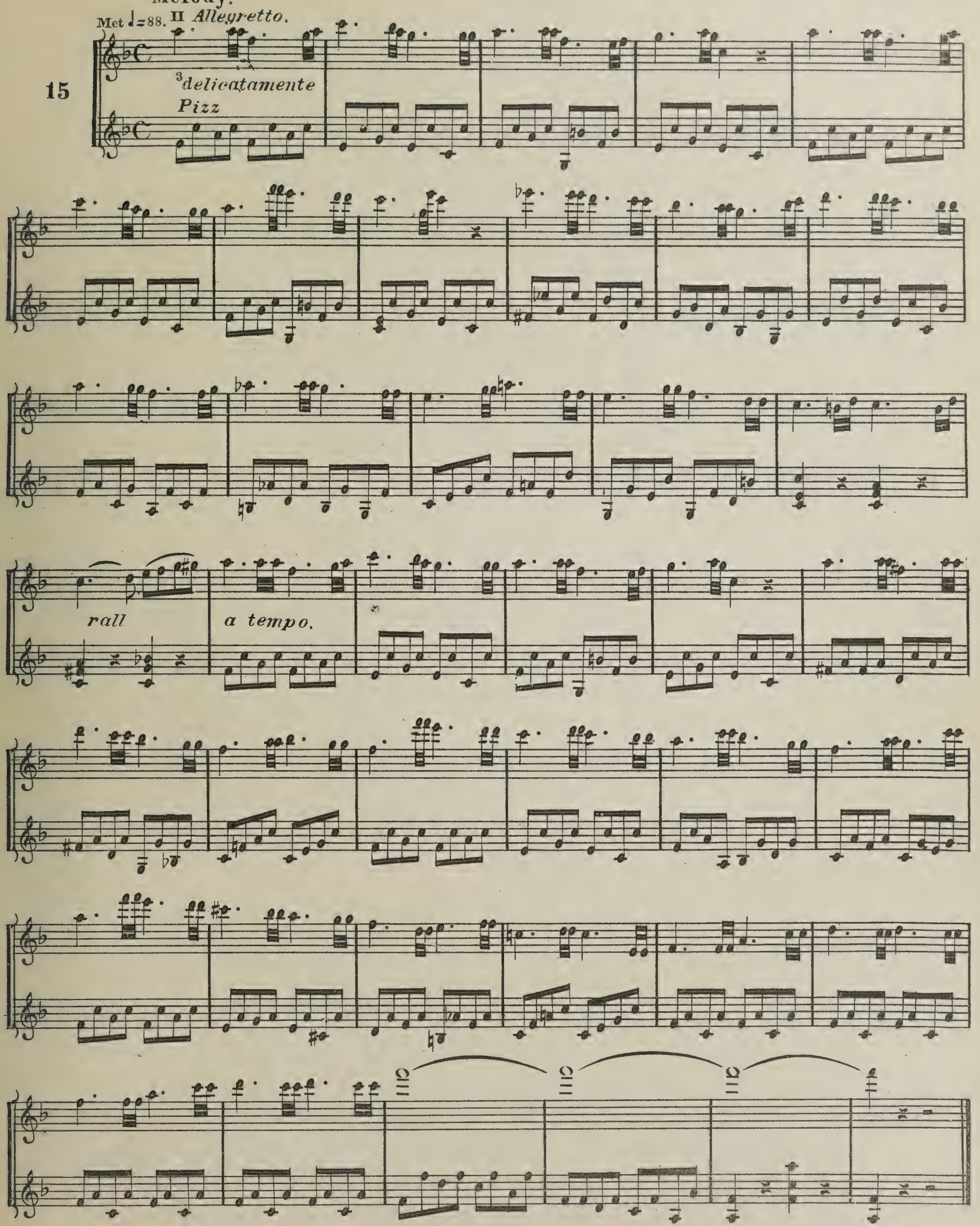
OCTAVES.

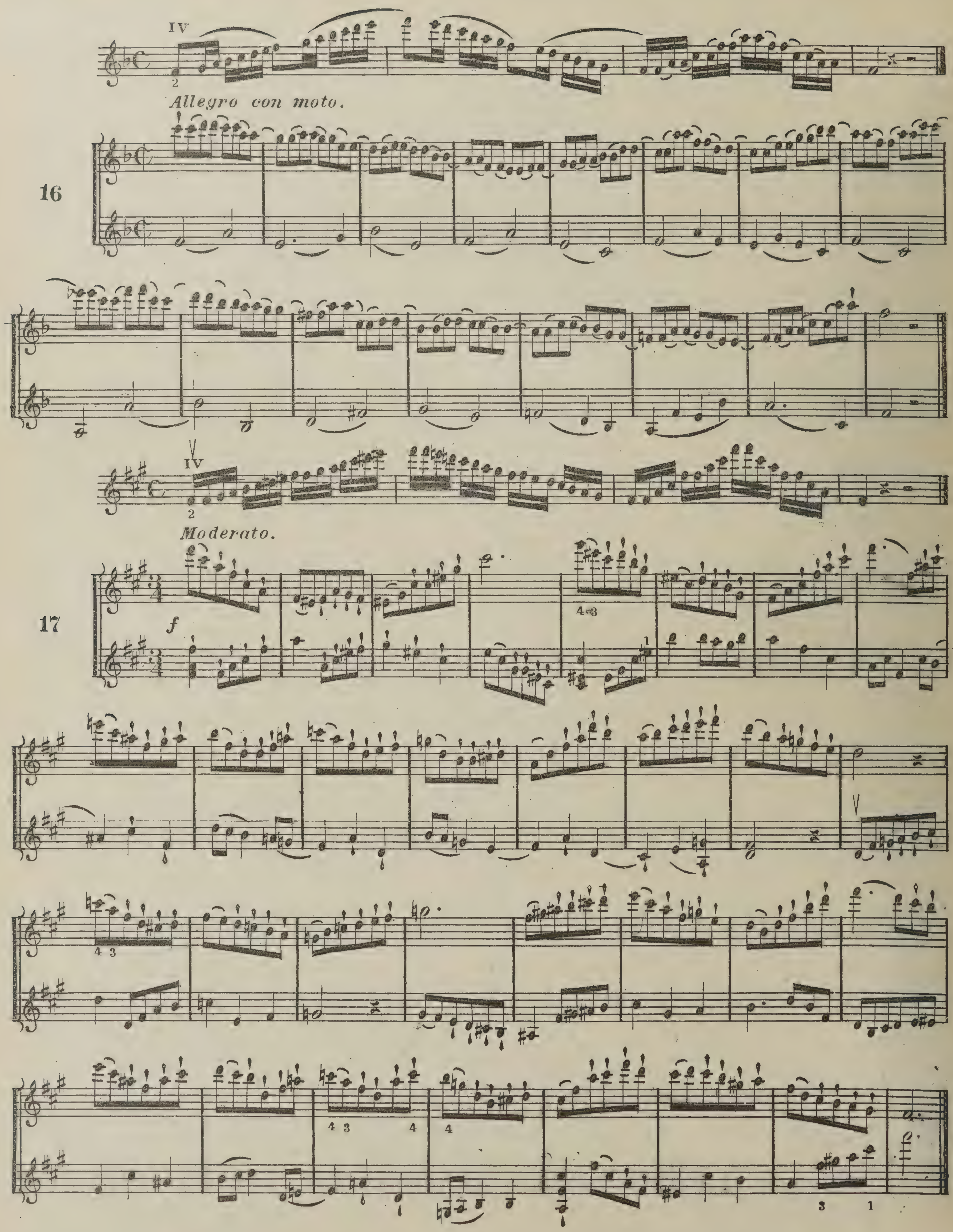
14

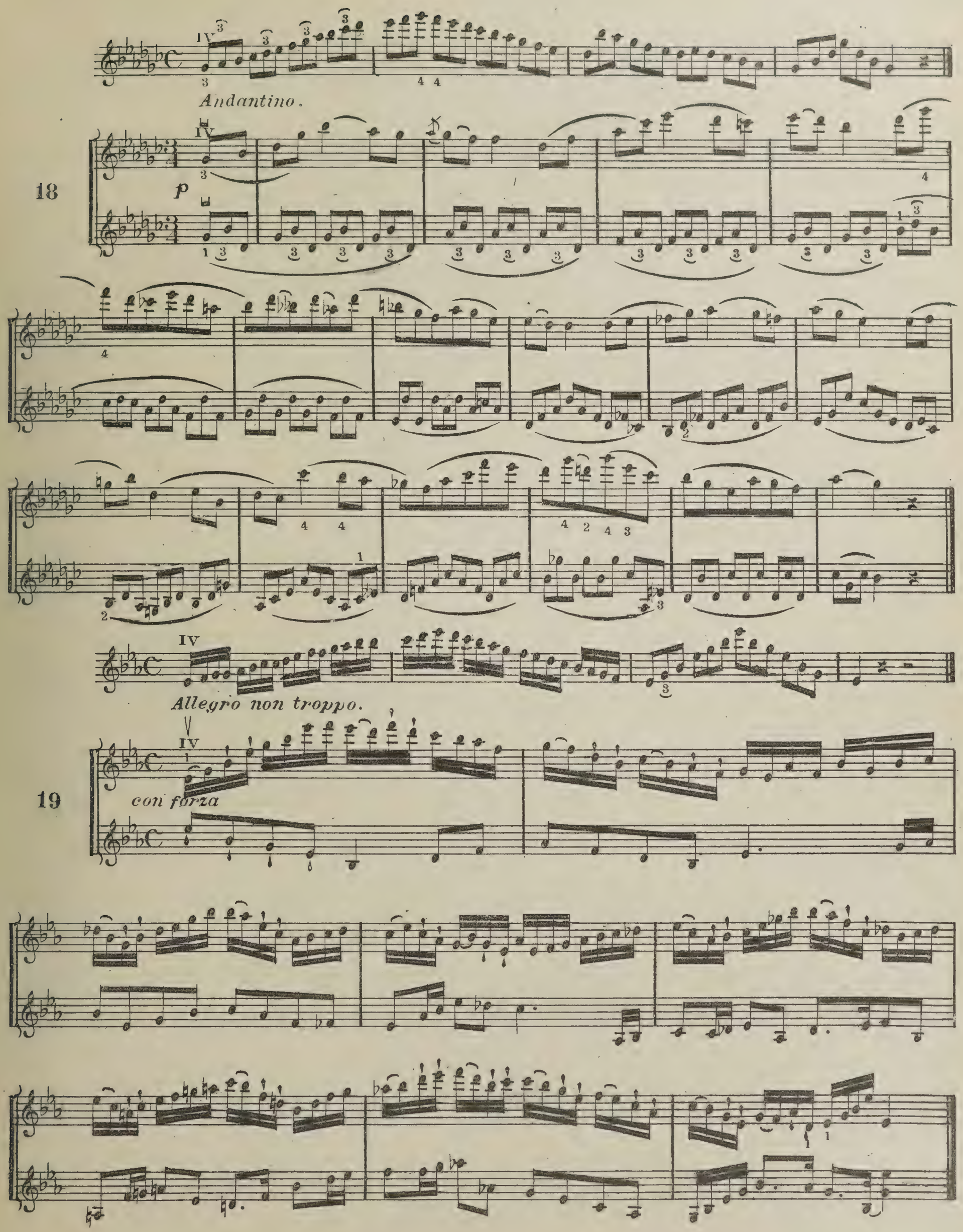


The following melody is to be played with a very light bow; two sixteenths at the tip, and two at the frog.

Melody.




IV
Allegro con moto.
16
IV
Moderato.
17
f


Andantino.
18
p
Allegro non troppo.
19
con forza

Andante Maestoso. (♩=92)

20

p

f *risoluto*

tr

fz

p

cres.

f

ff

ff

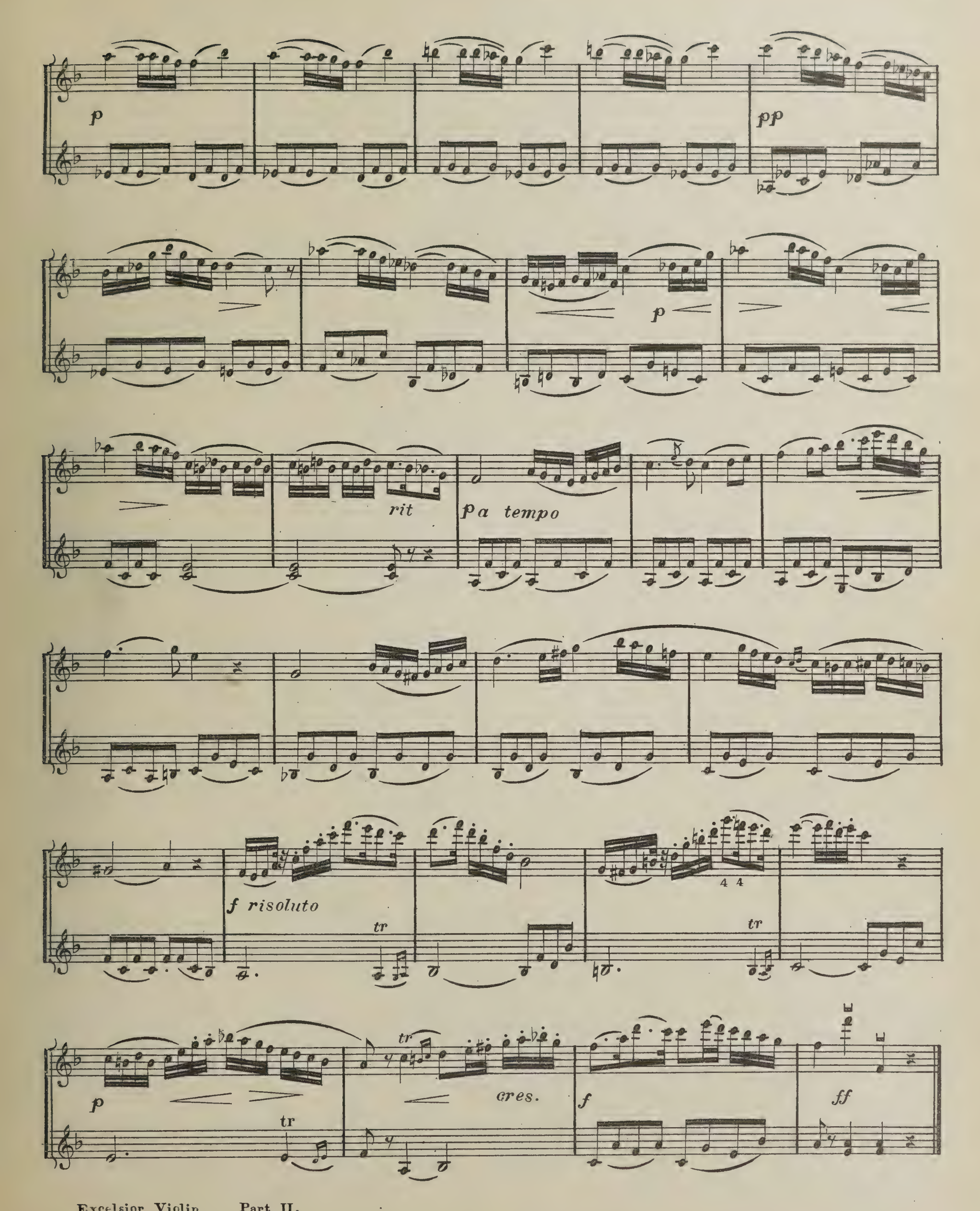
fz *fz*

p

cres.

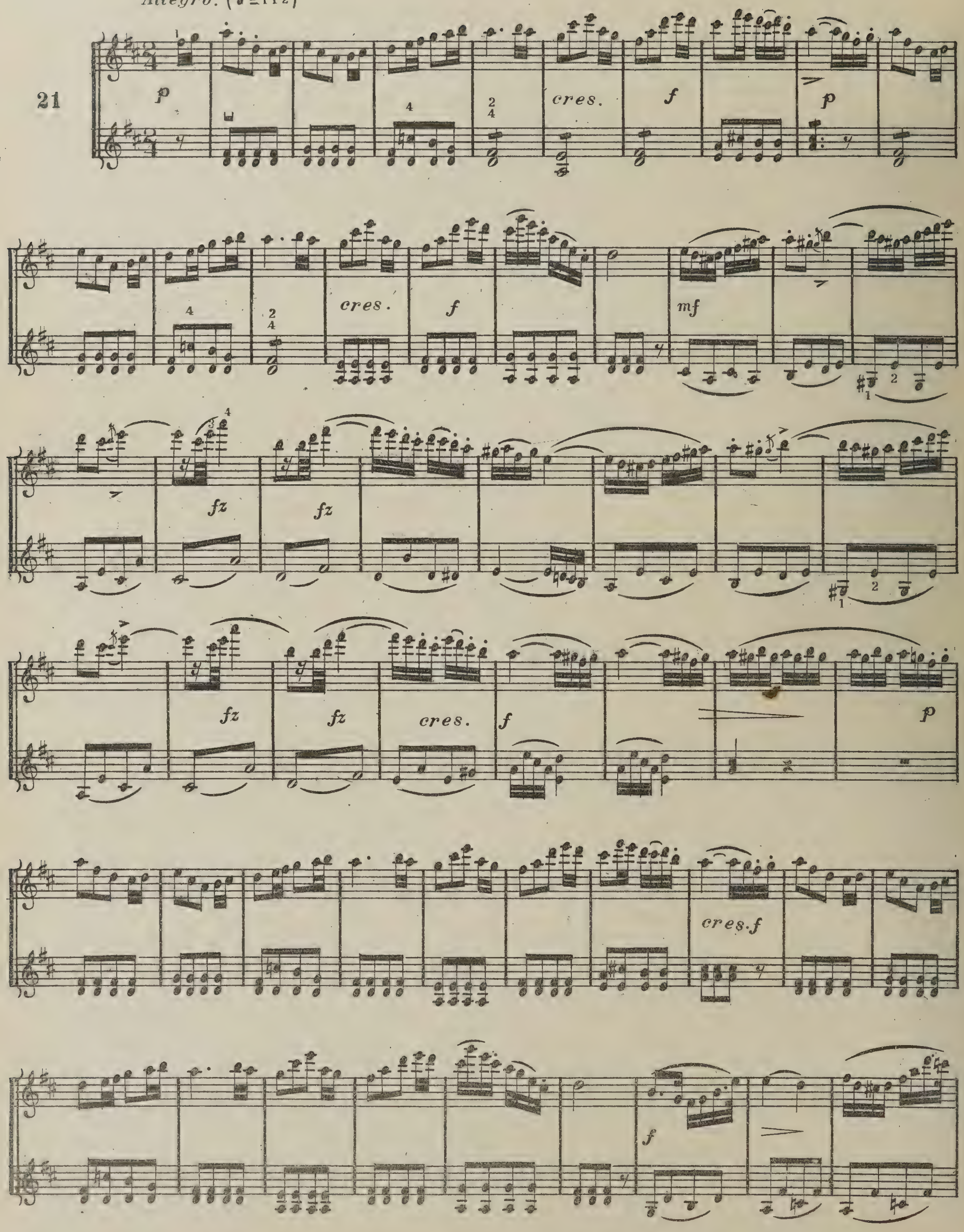
ff

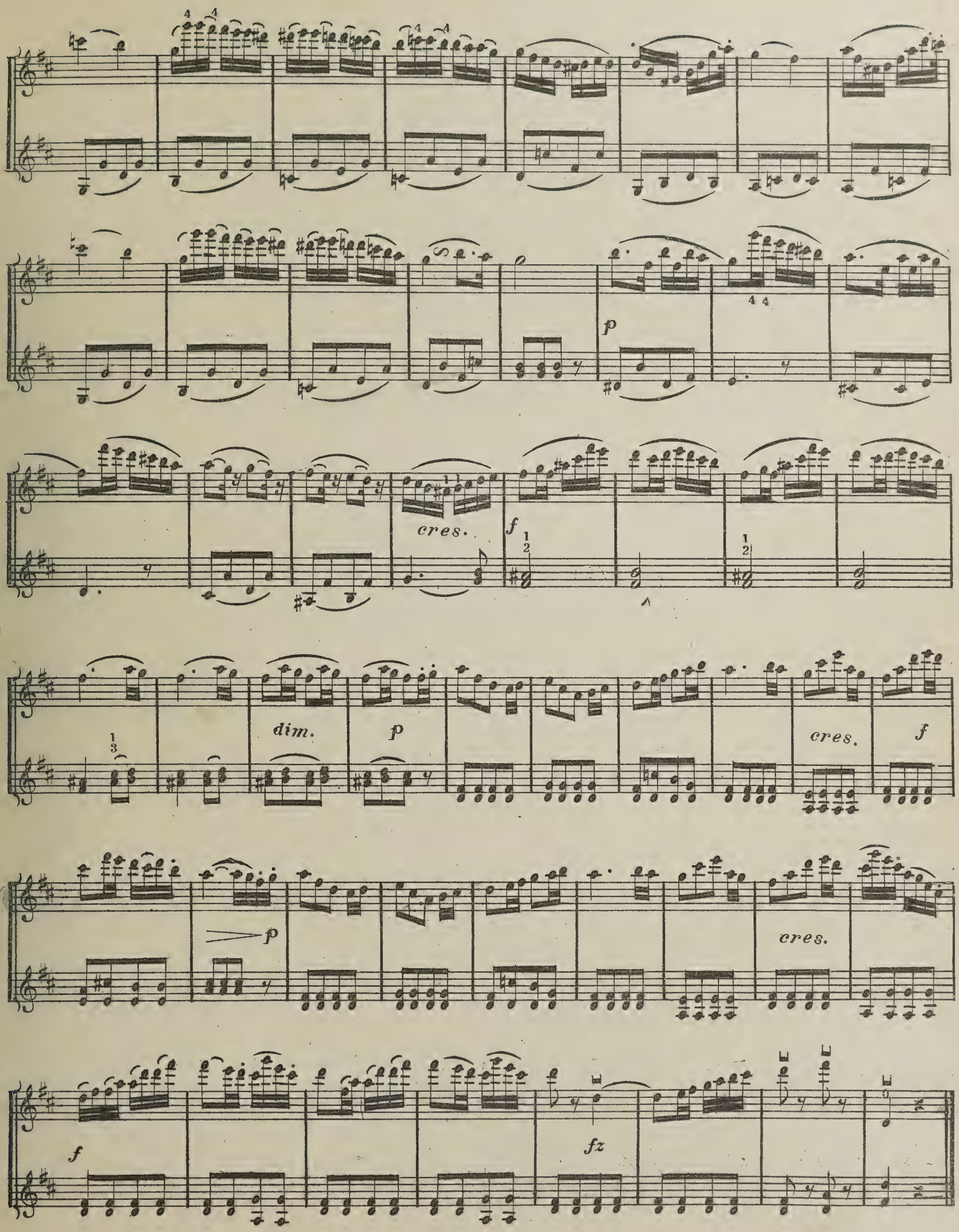
fz *fz*


p
pp
p
rit
p a tempo
f risoluto
tr
4 4
tr
p
tr
tr
cres.
f
ff

Rondo.

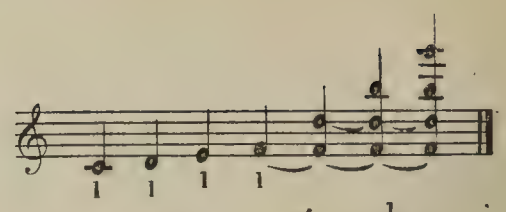
Allegro. (♩=112)



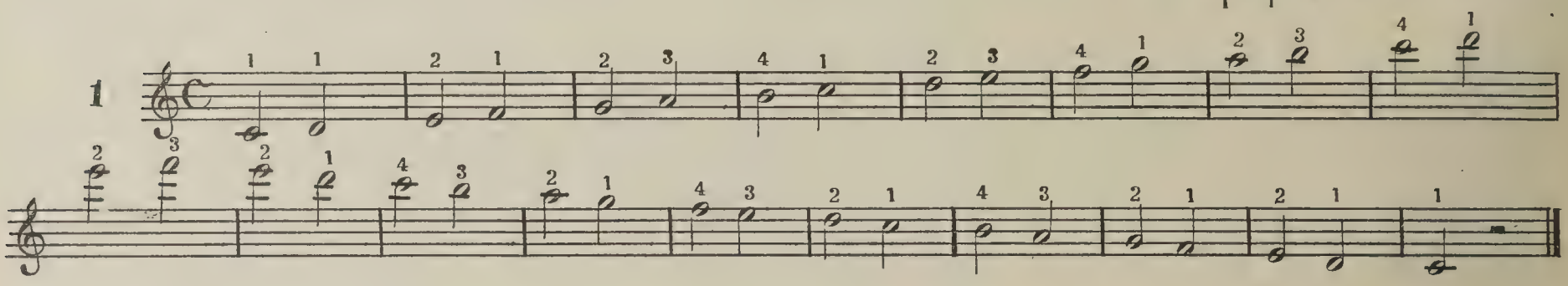

p
cres.
f
dim.
p
cres.
f
p
cres.
f
fz

SIXTH POSITION

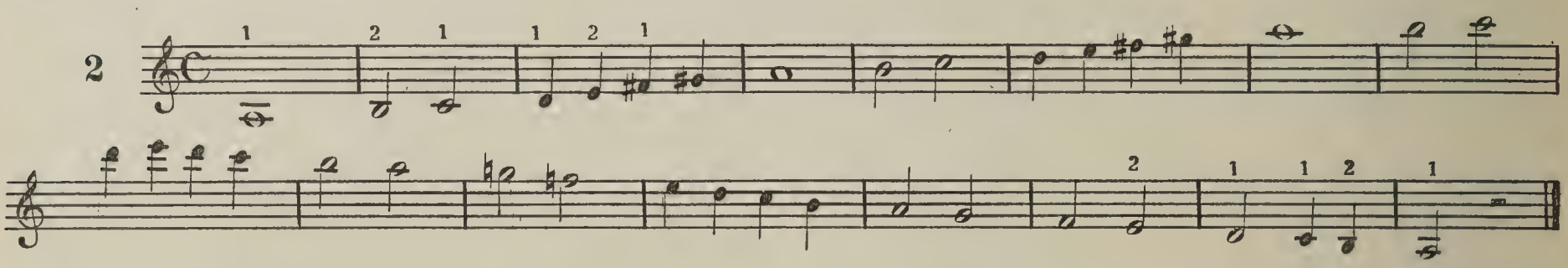
Corresponding to the second. Position of the fingers



1

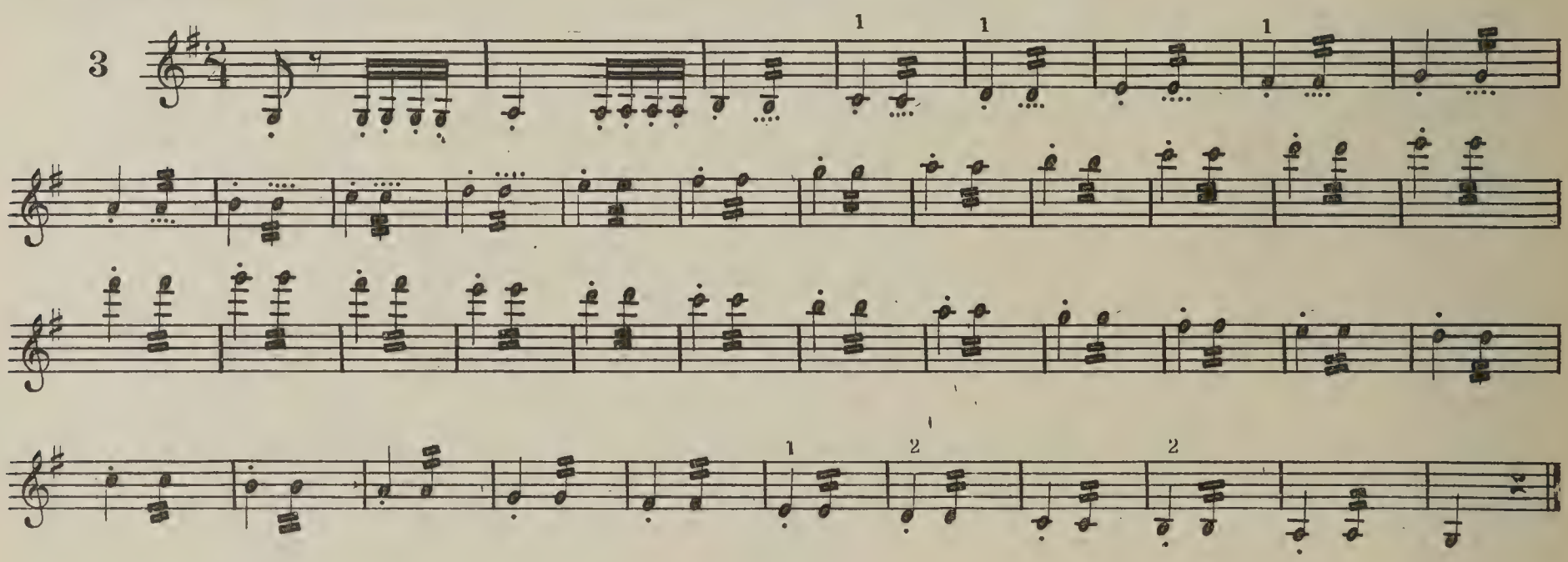


2

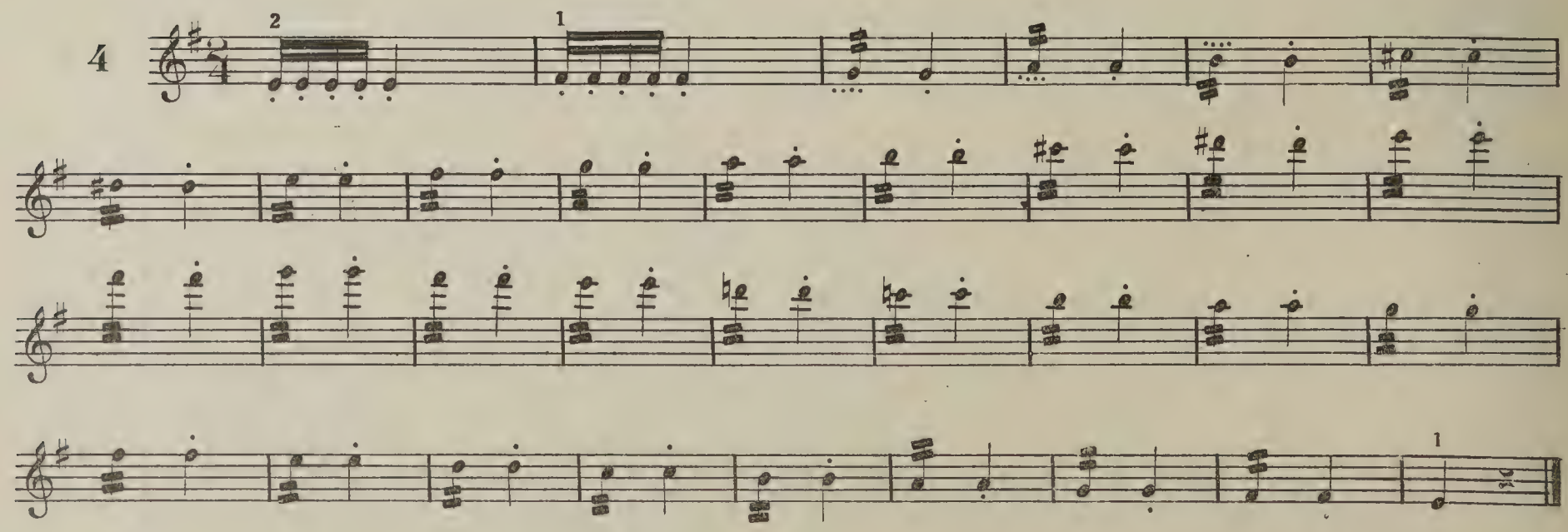


The following exercises are to be played with a strong tone in the middle of the bow.

3



4



5

6

7

Position of the fingers.

THIRDS.

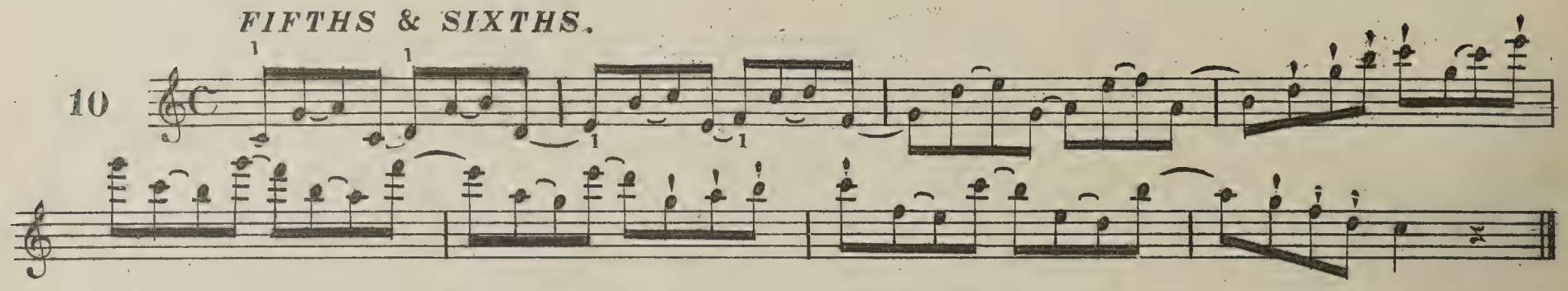
8

FOURTHS.

9

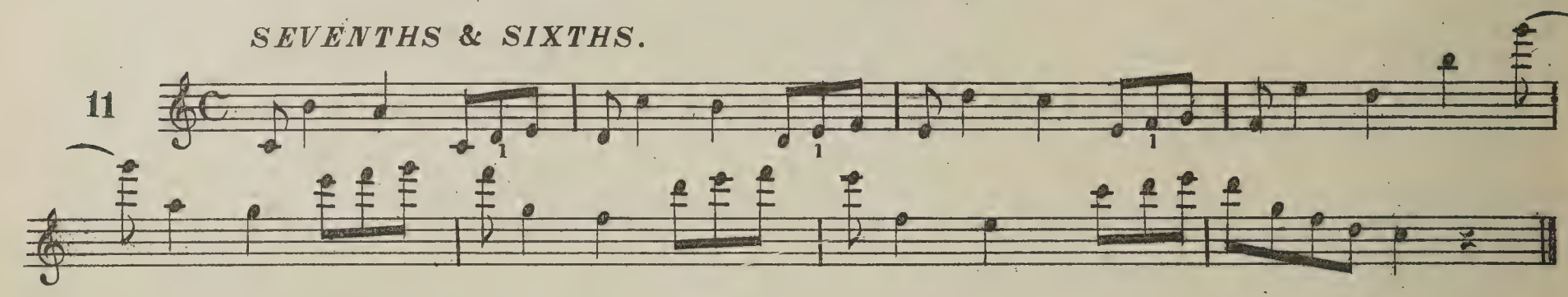
FIFTHS & SIXTHS.

10



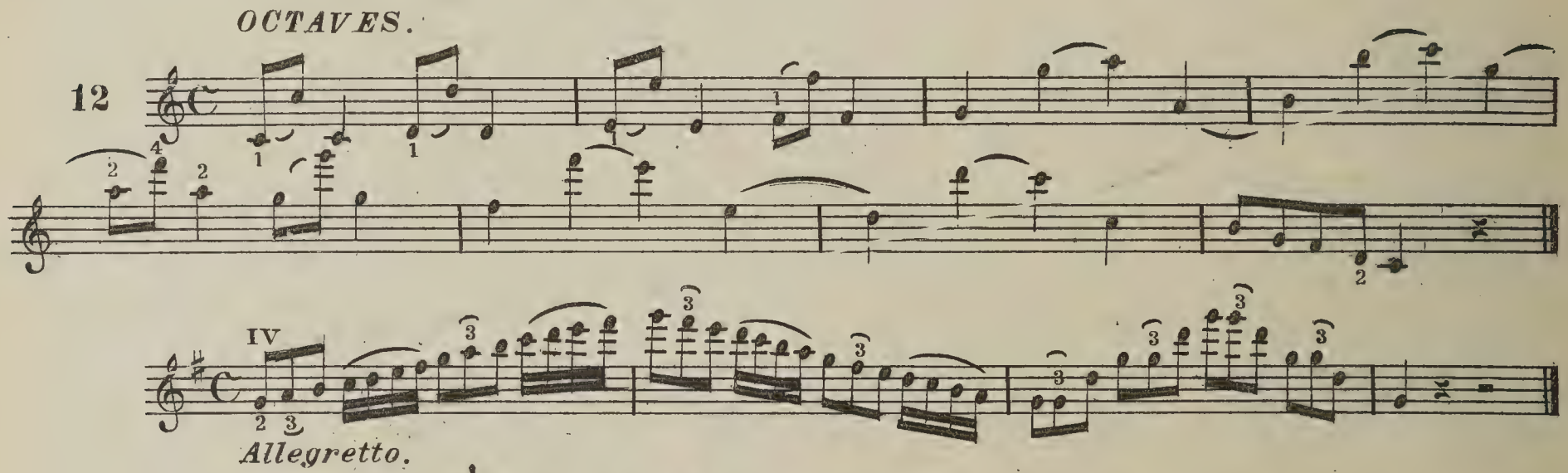
SEVENTHS & SIXTHS.

11



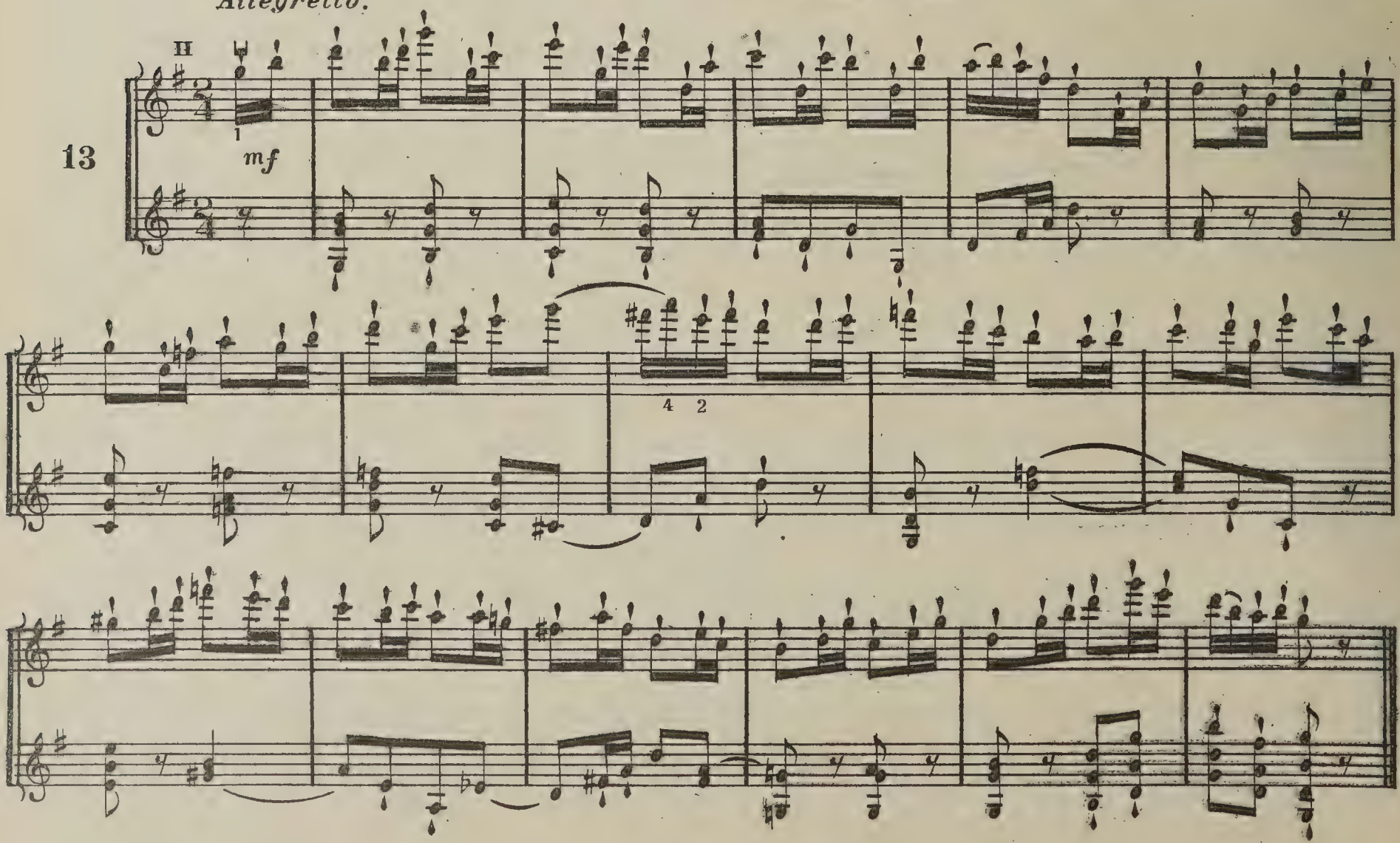
OCTAVES.

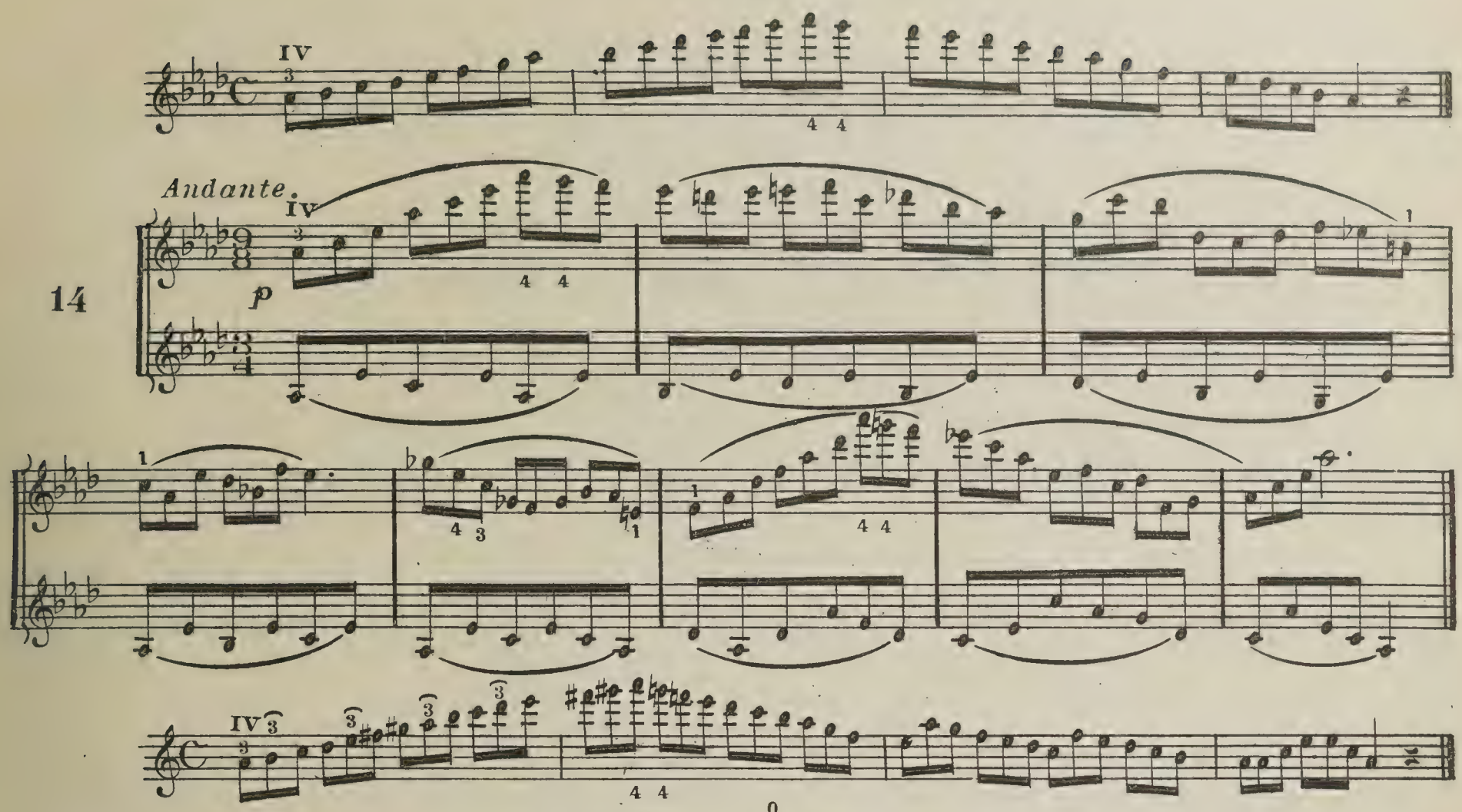
12



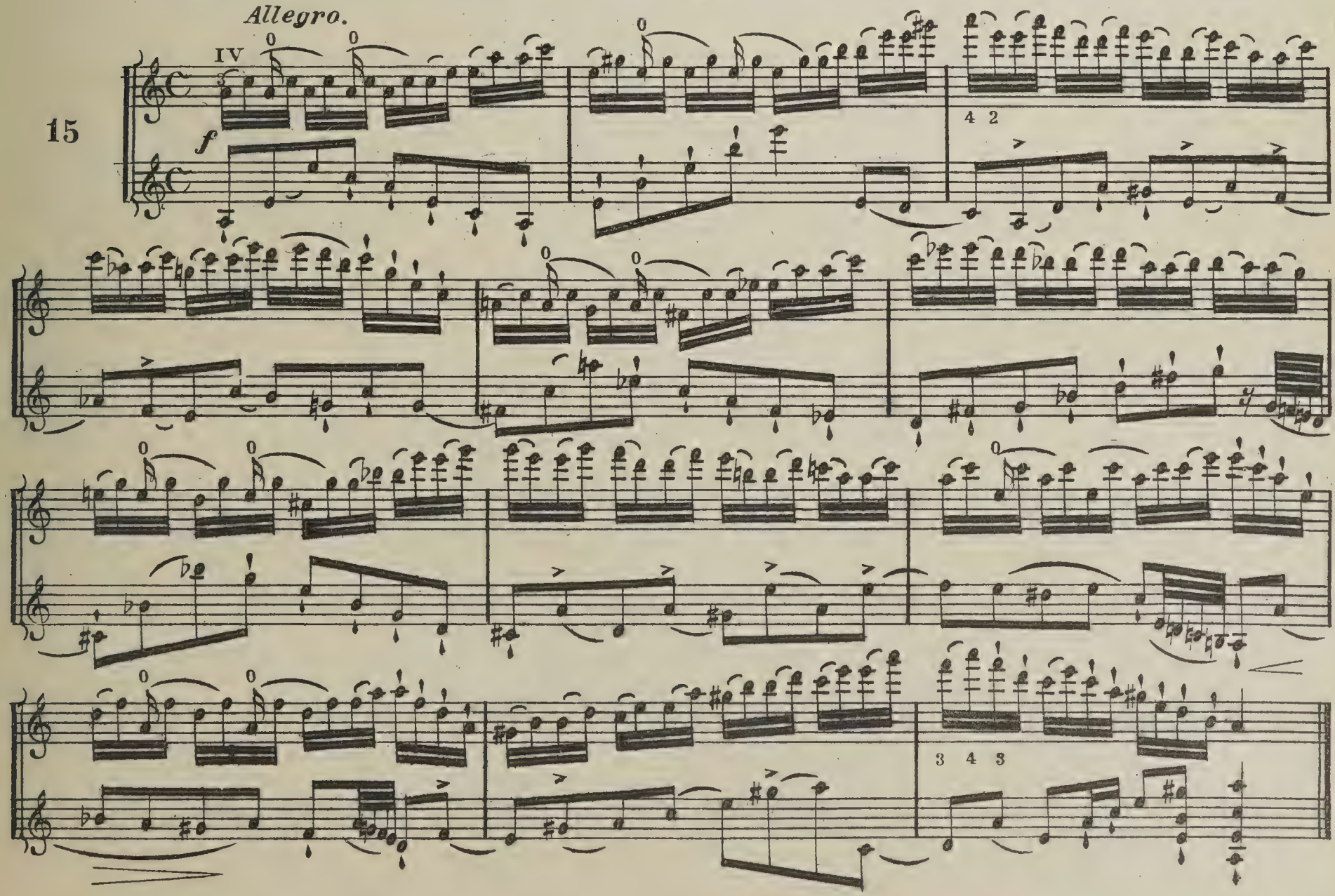
Allegretto.

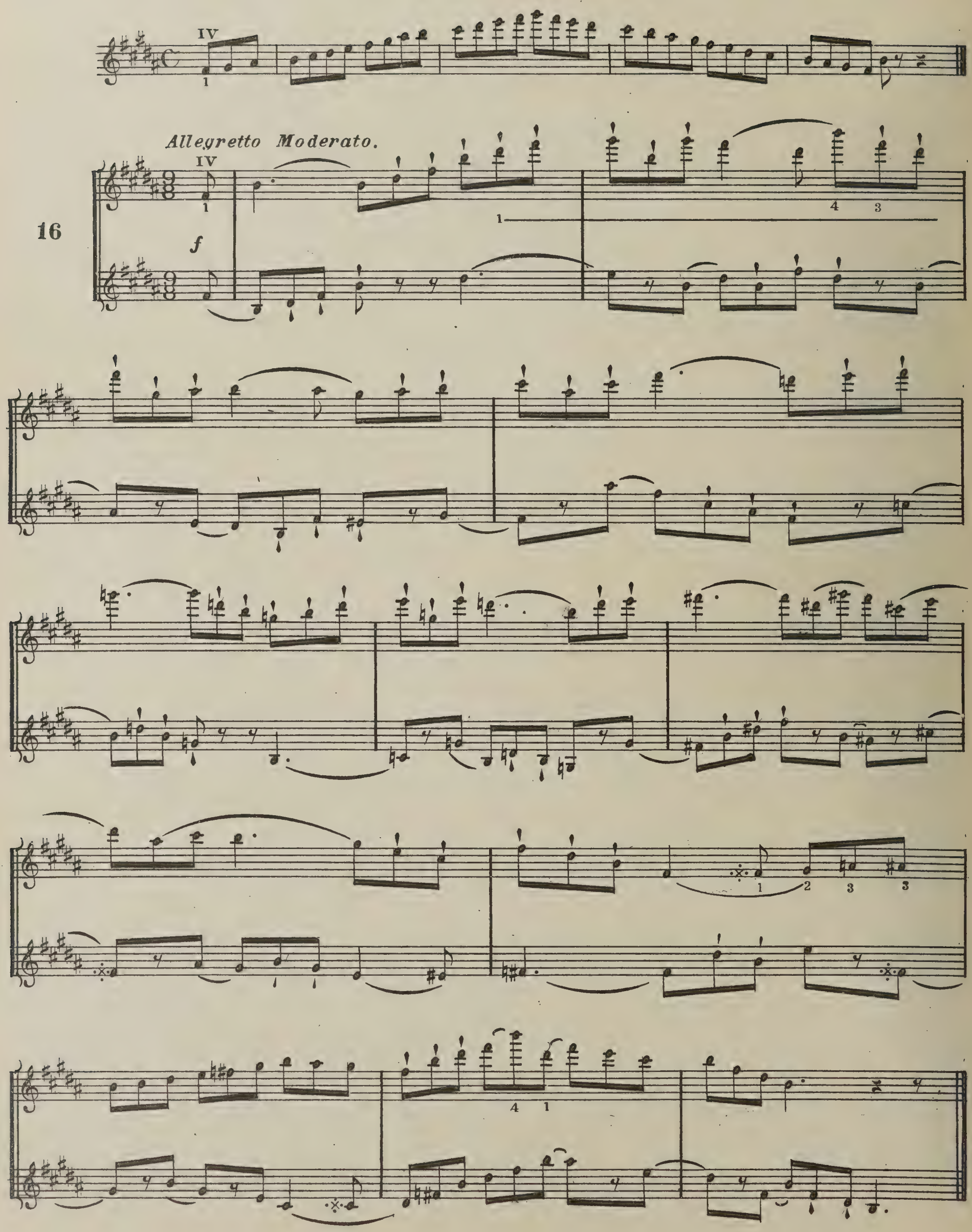
13

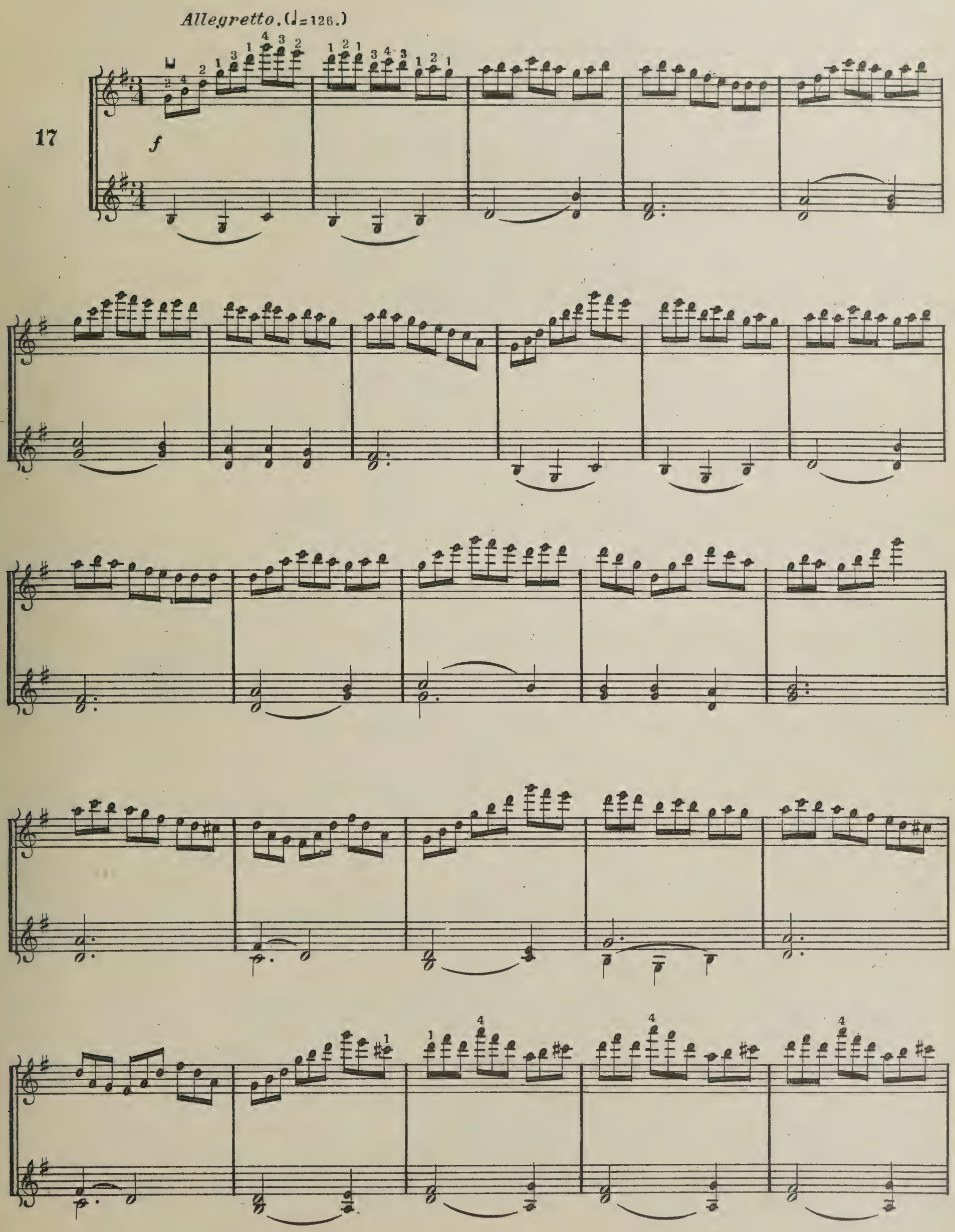


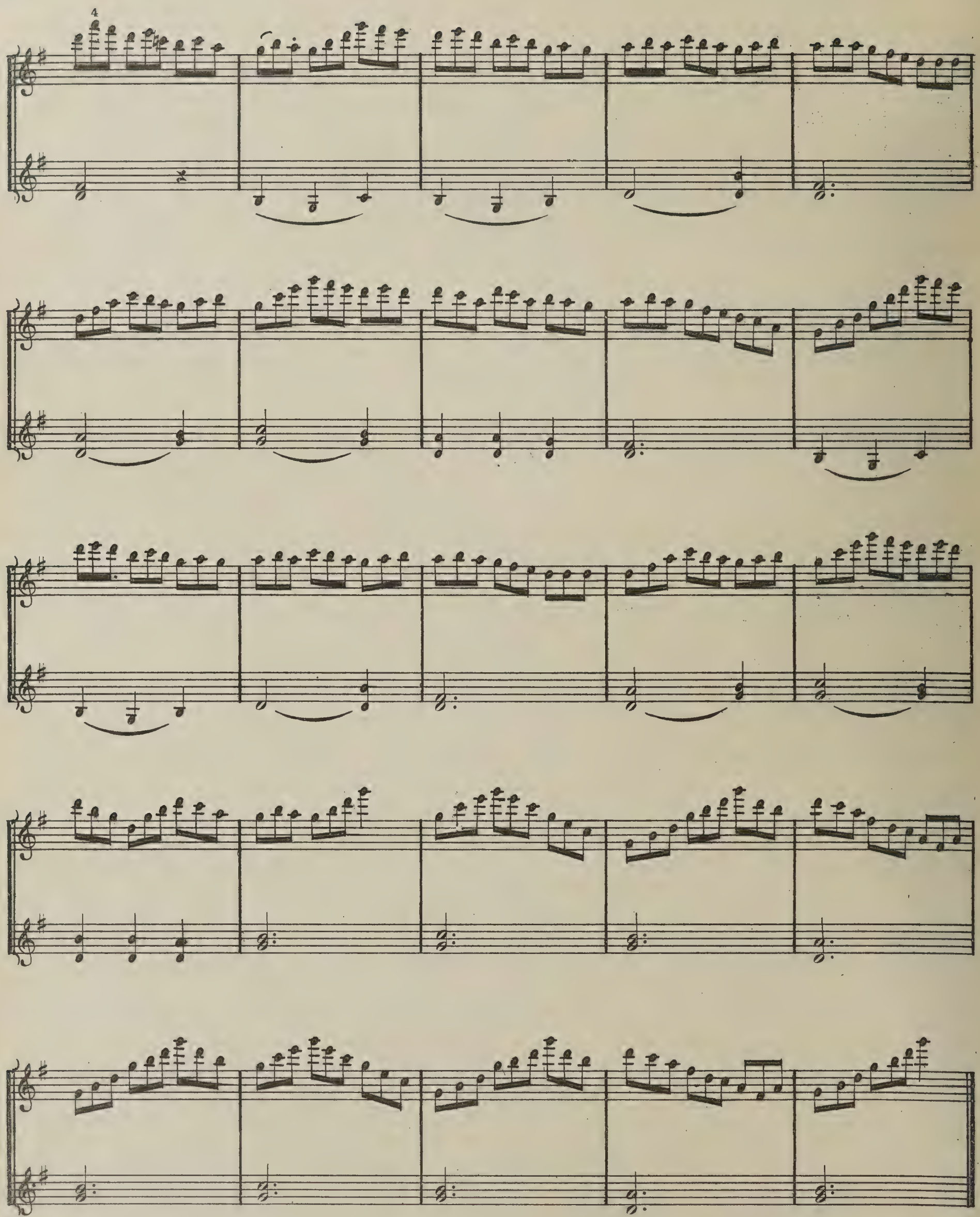


The notes which are separately marked thus 0 are to be played with the open string.




IV
Allegretto Moderato.
16
f

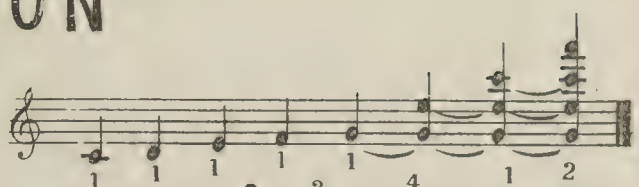

Allegretto. (♩=126.)
17
f


4

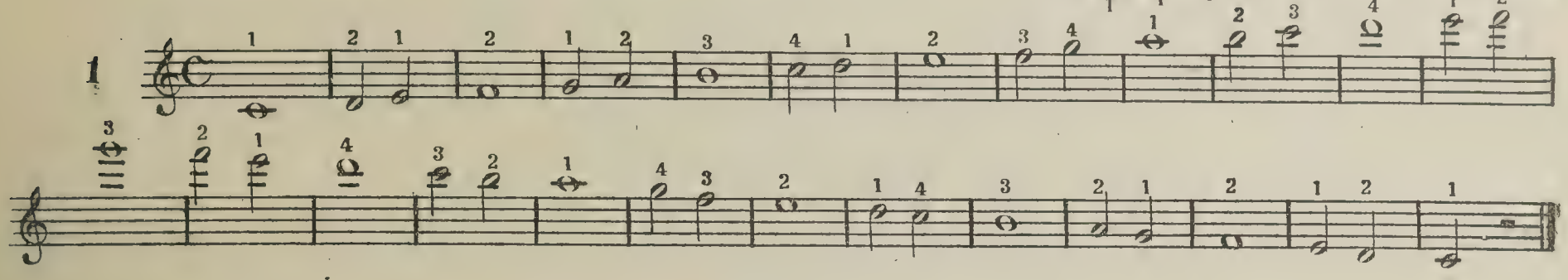
SEVENTH POSITION

Corresponding to the third.

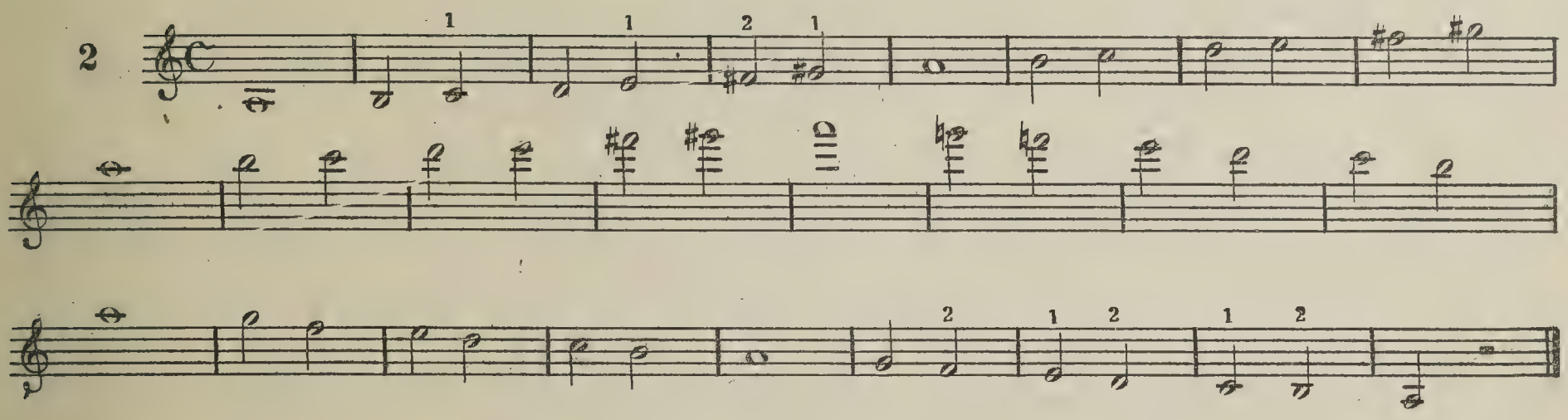
Position of the fingers



1



2



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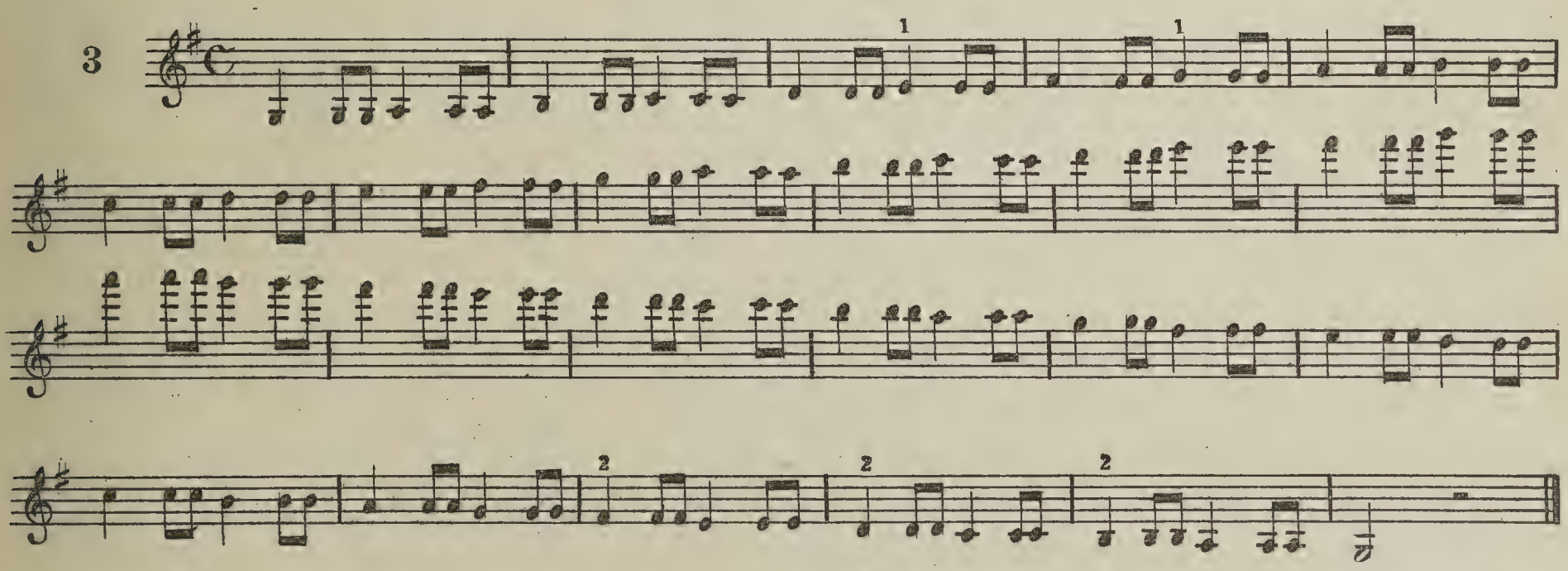
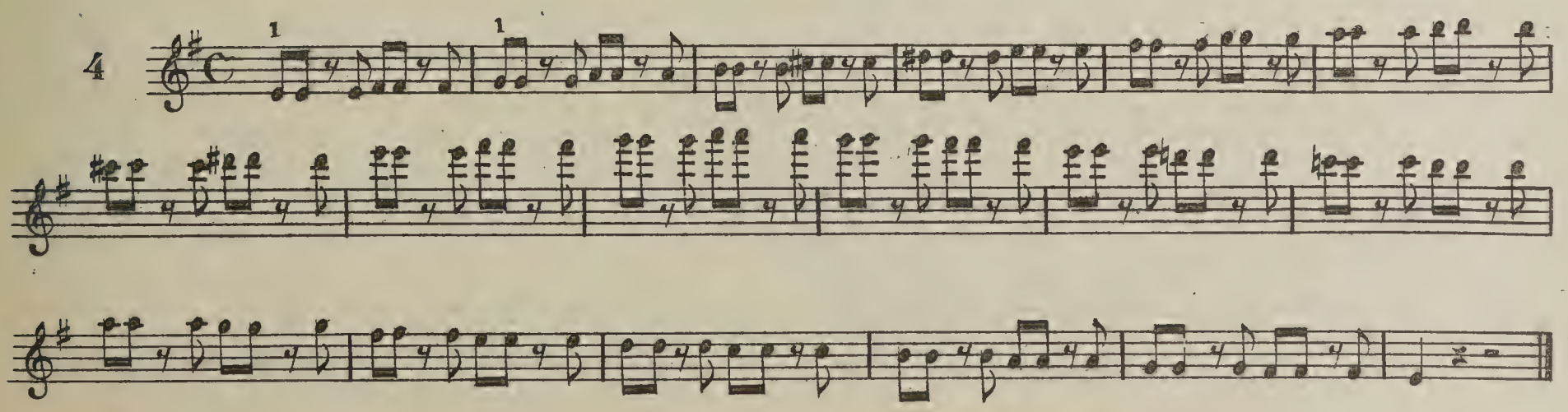


4



7th POSITION.

5

6

7

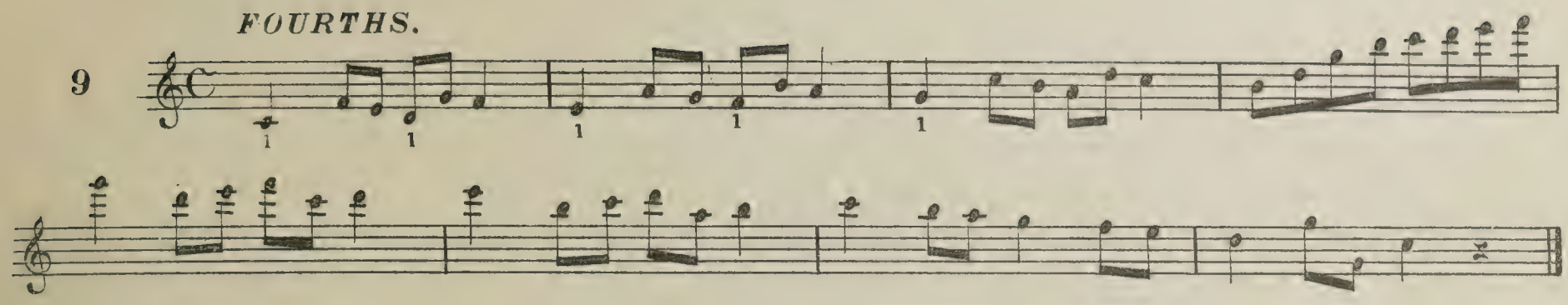
Position of the fingers.

THIRDS.

8

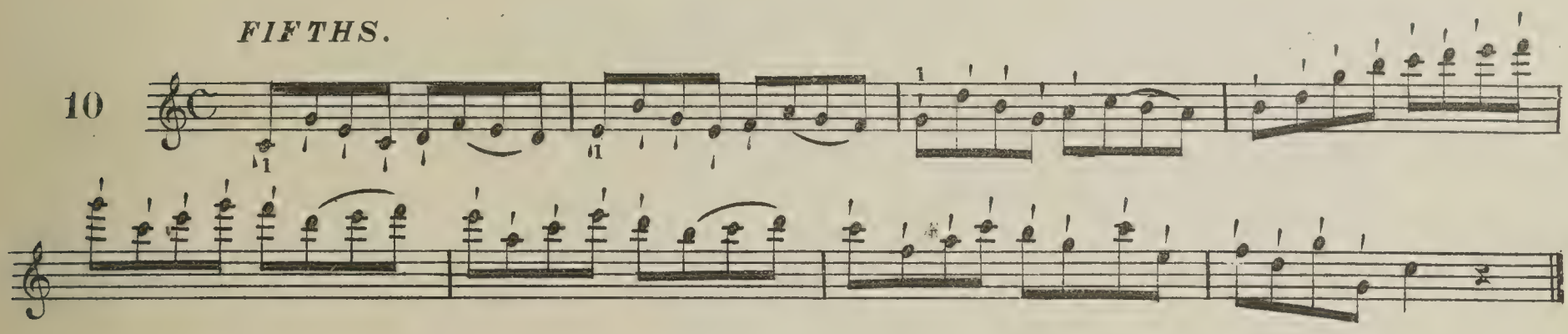
FOURTHS.

9



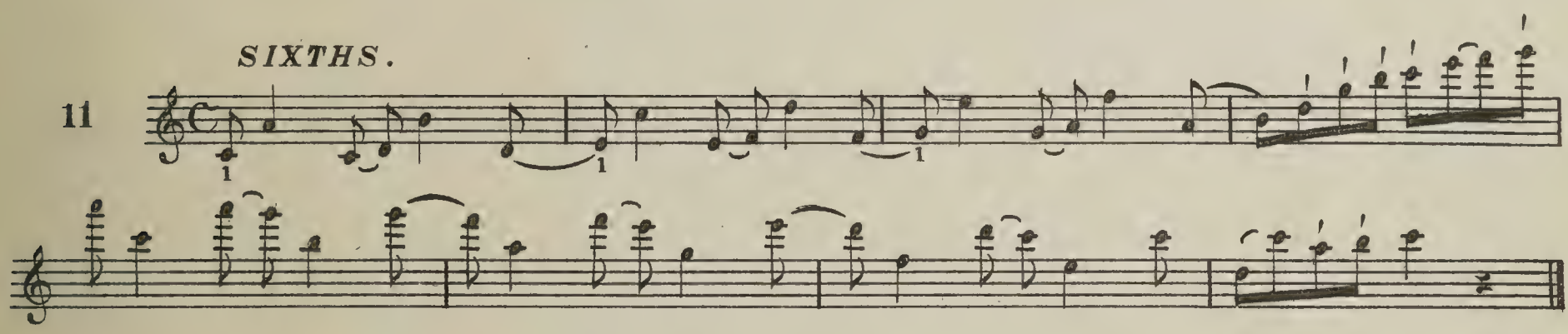
FIFTHS.

10



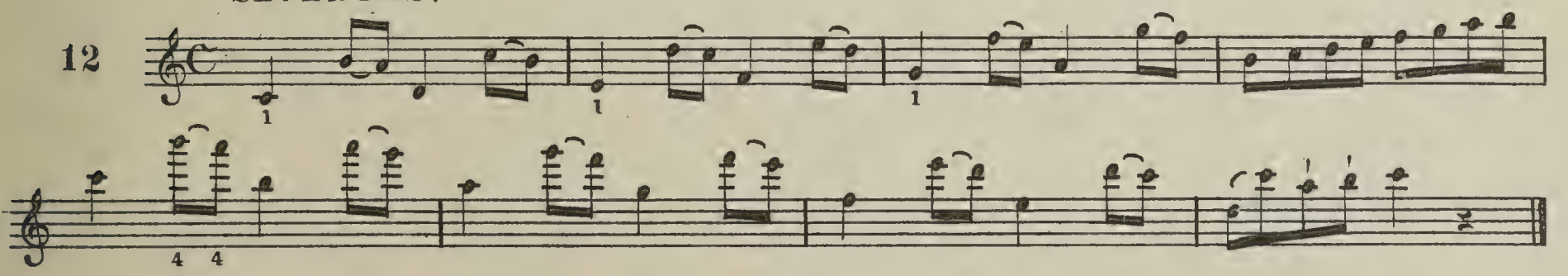
SIXTHS.

11



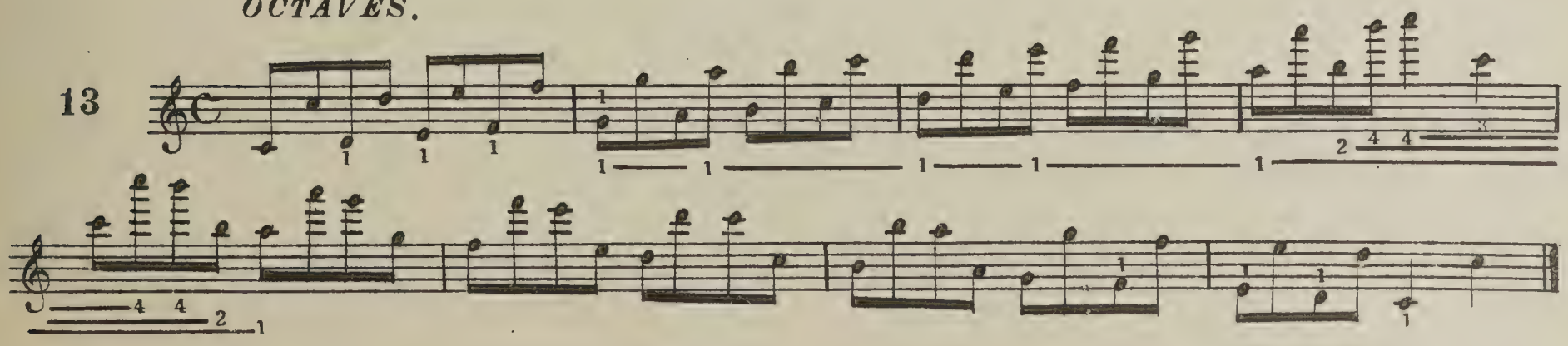
SEVENTHS.

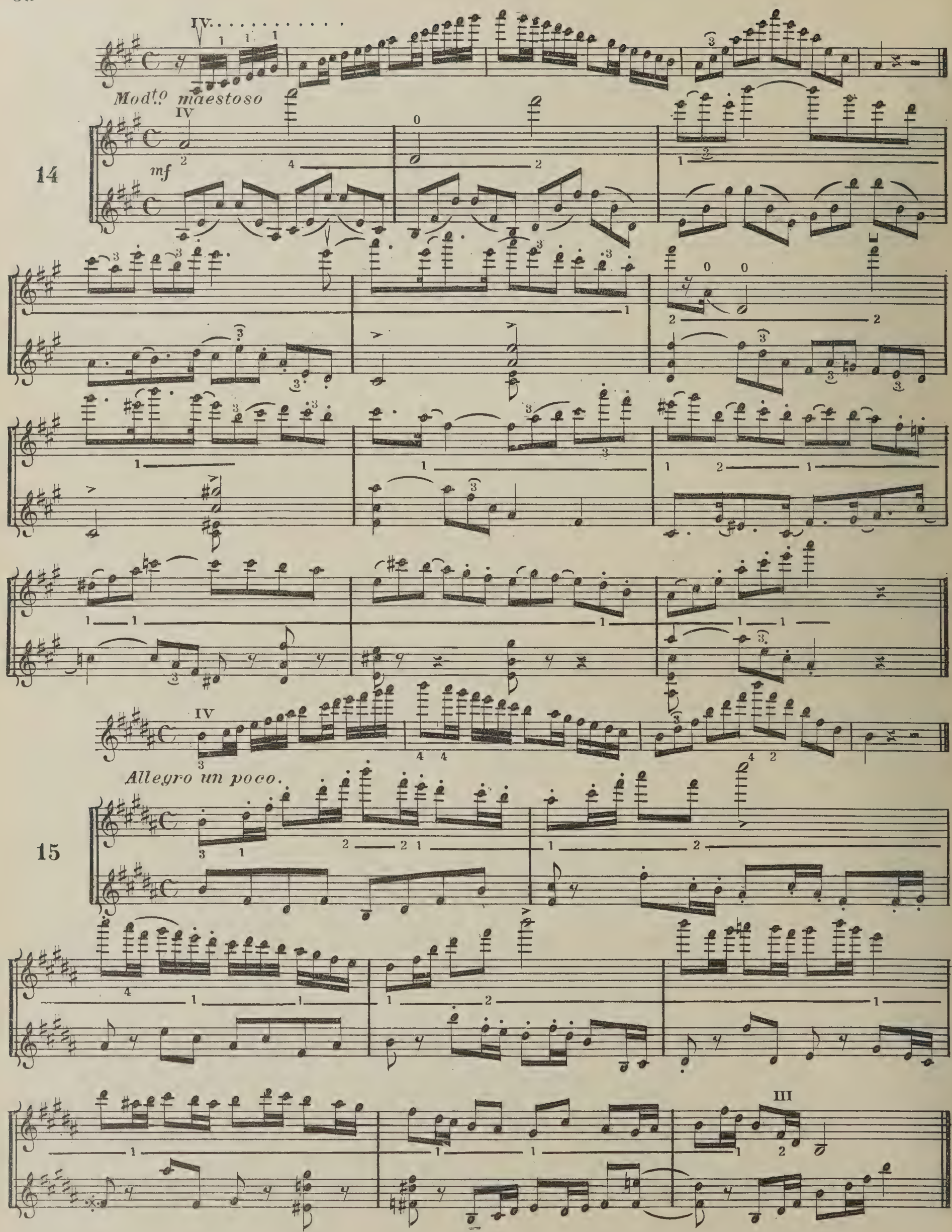
12



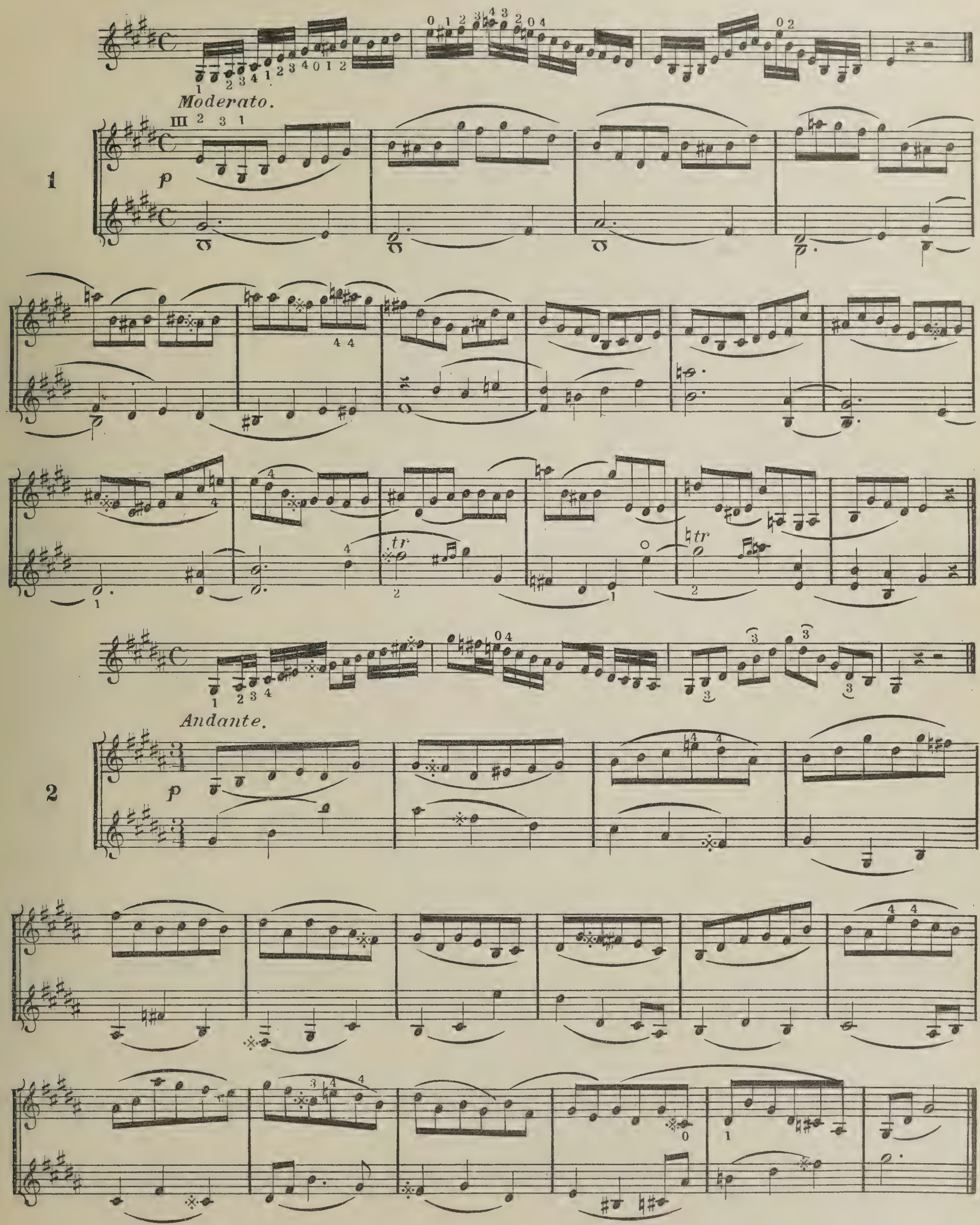
OCTAVES.

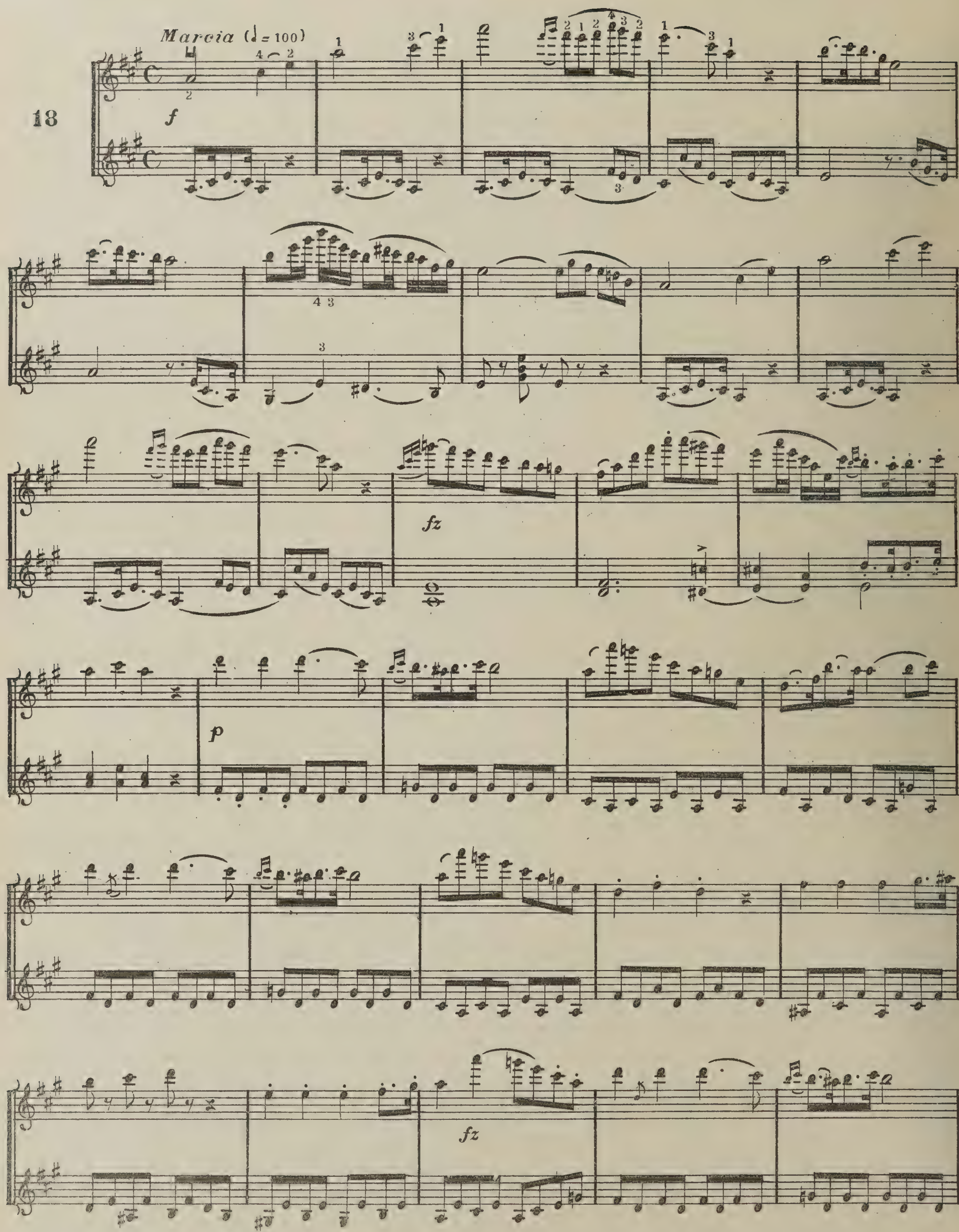
13

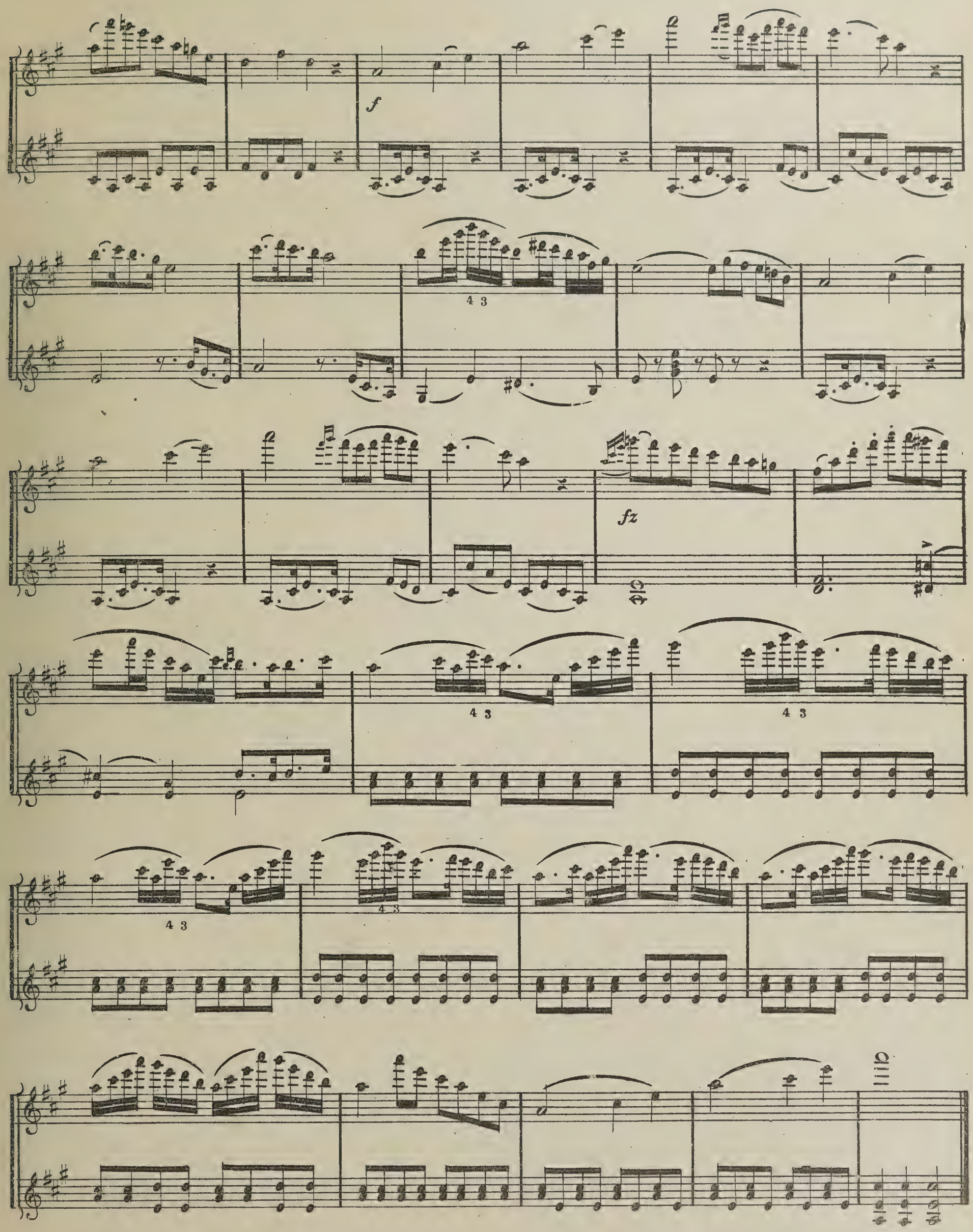


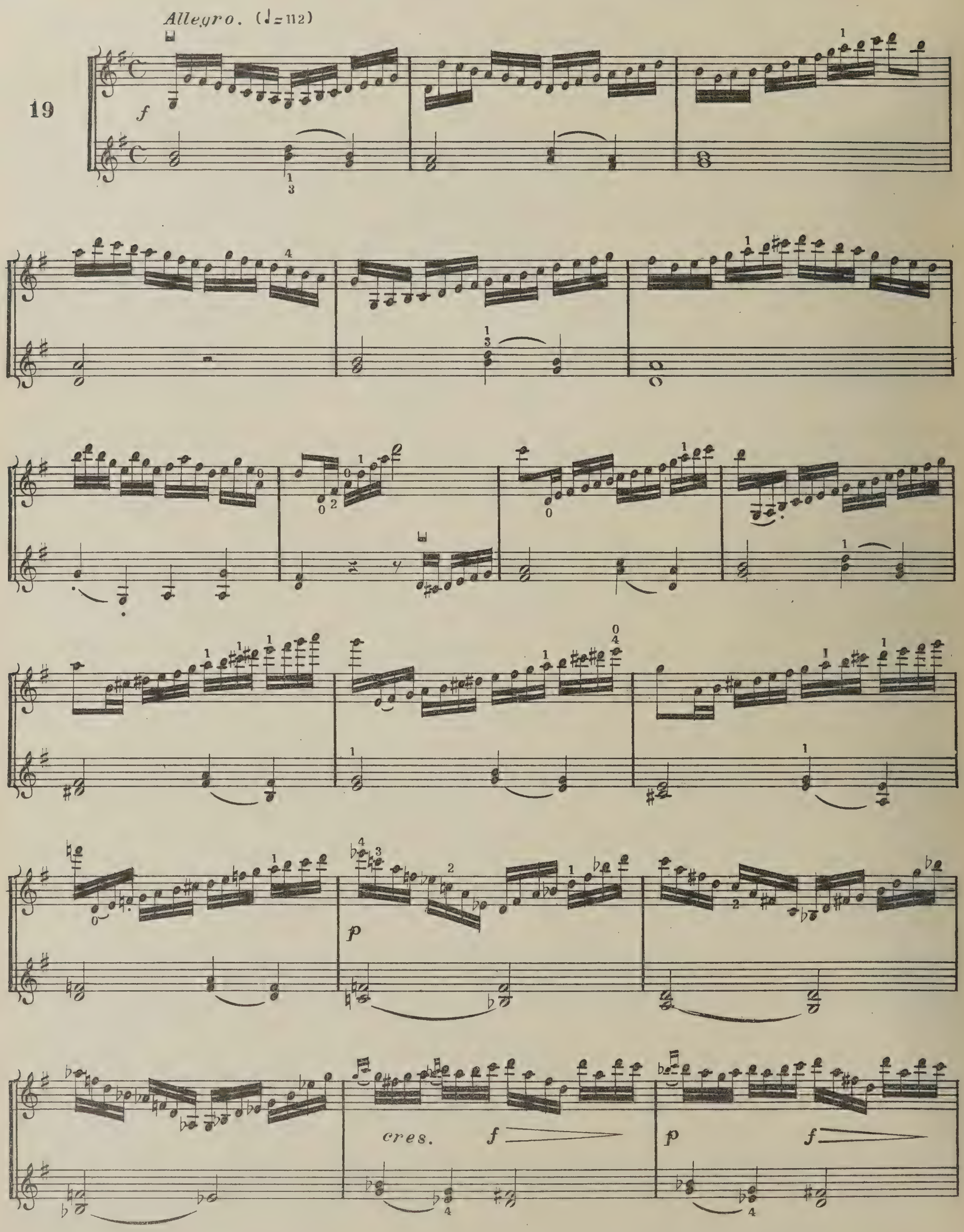

Mod.to maestoso
14
mf
Allegro un poco.
15

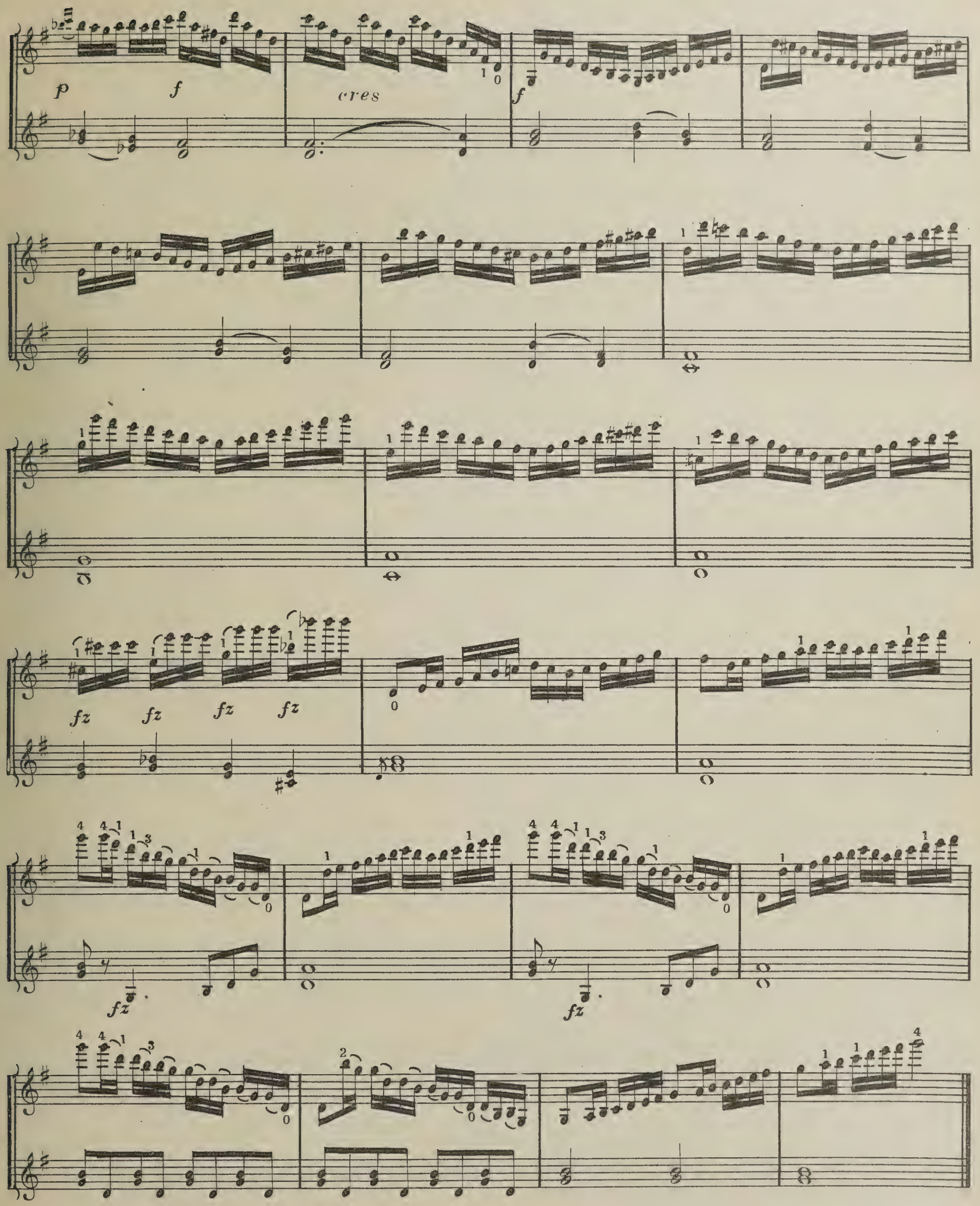
Put the first finger close to the nut

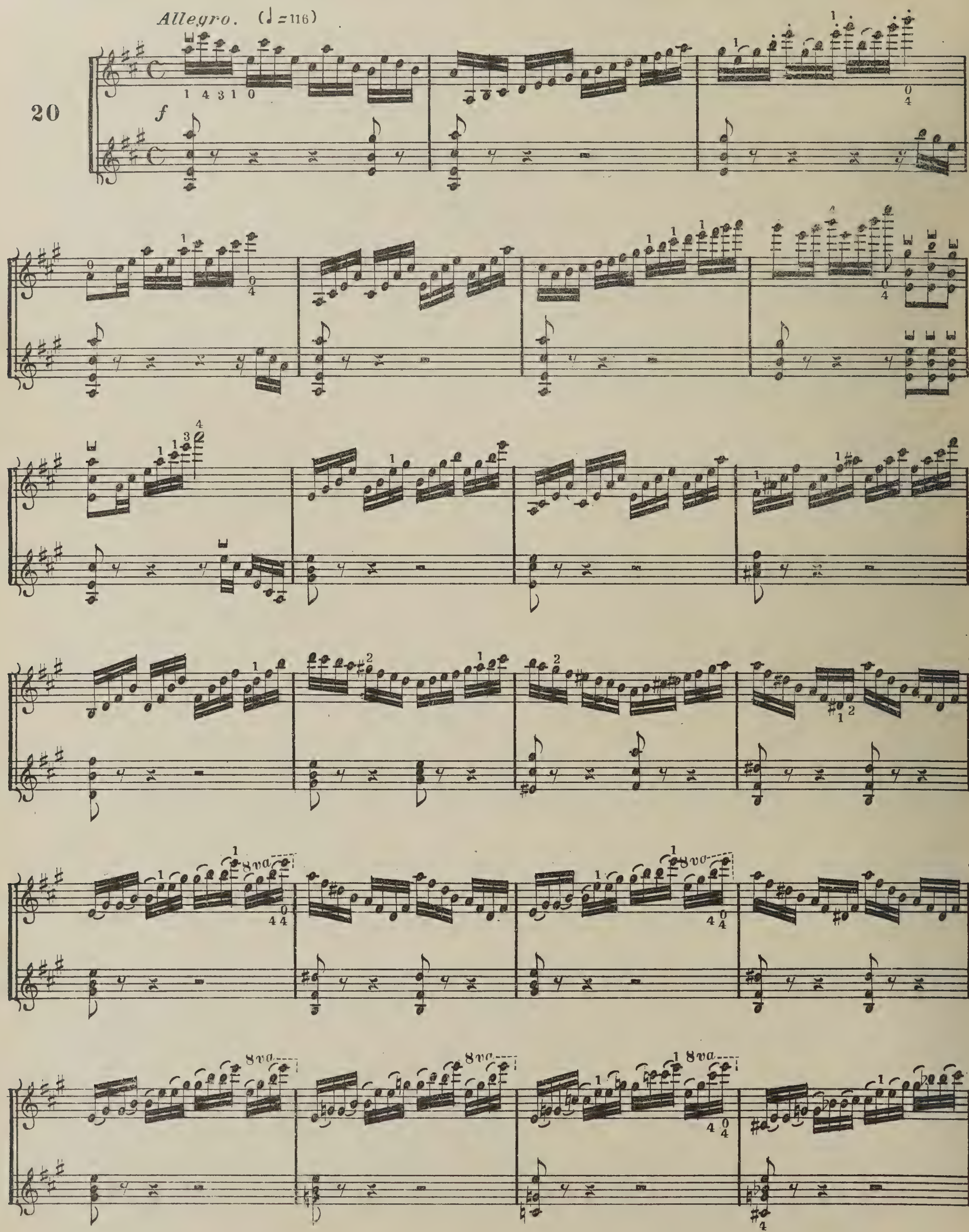



Marcia (♩= 100)
18
f
fz
p
fz


f
4 3
fz
4 3
4 3
4 3
4 3


Allegro. (♩=112)
19
f
p
cres.
f
p
f


p
f
cres
f
fz
fz
fz
fz
fz
fz


Allegro. (♩=116)
20
f
8va

8va

8va

8va

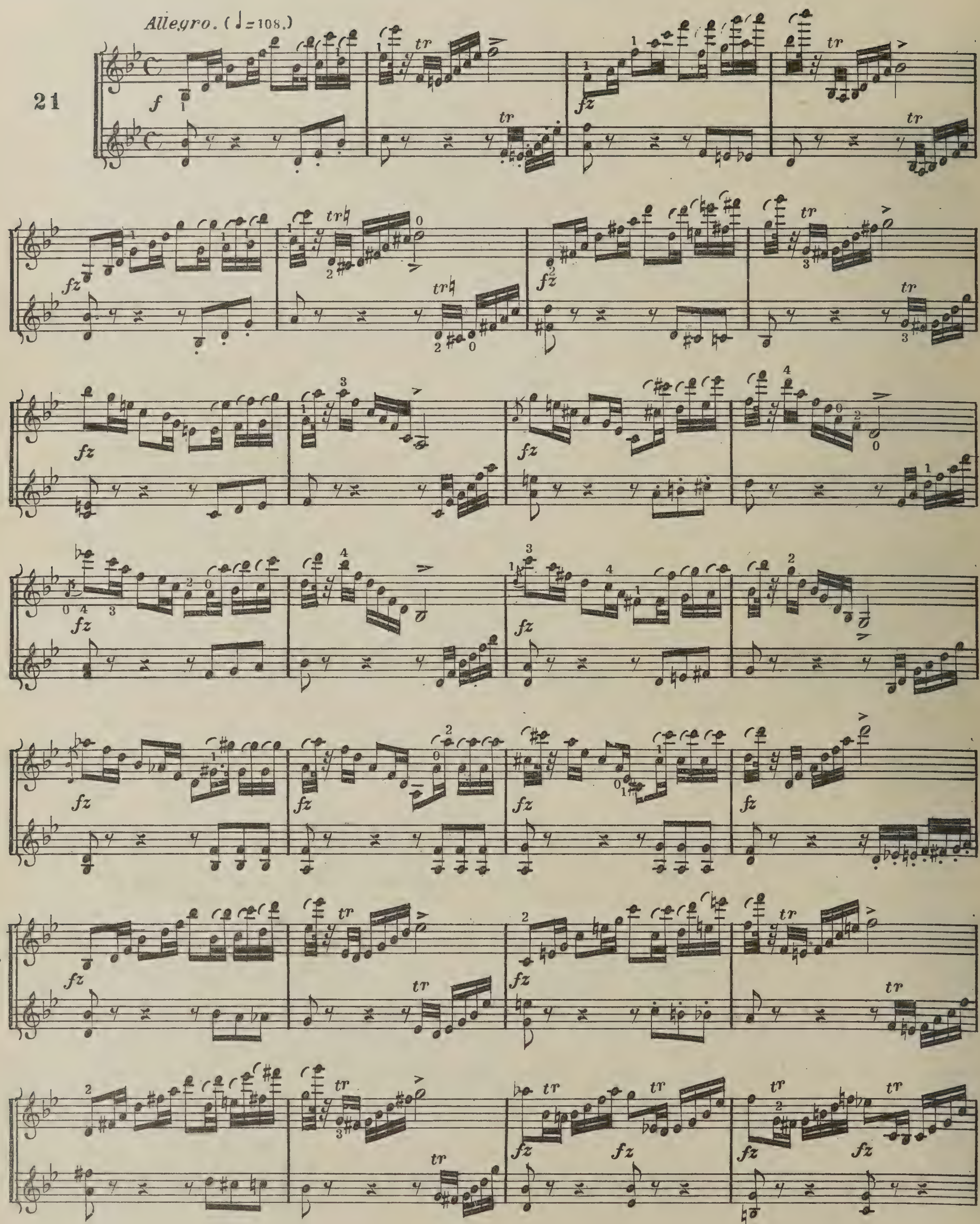
cres.

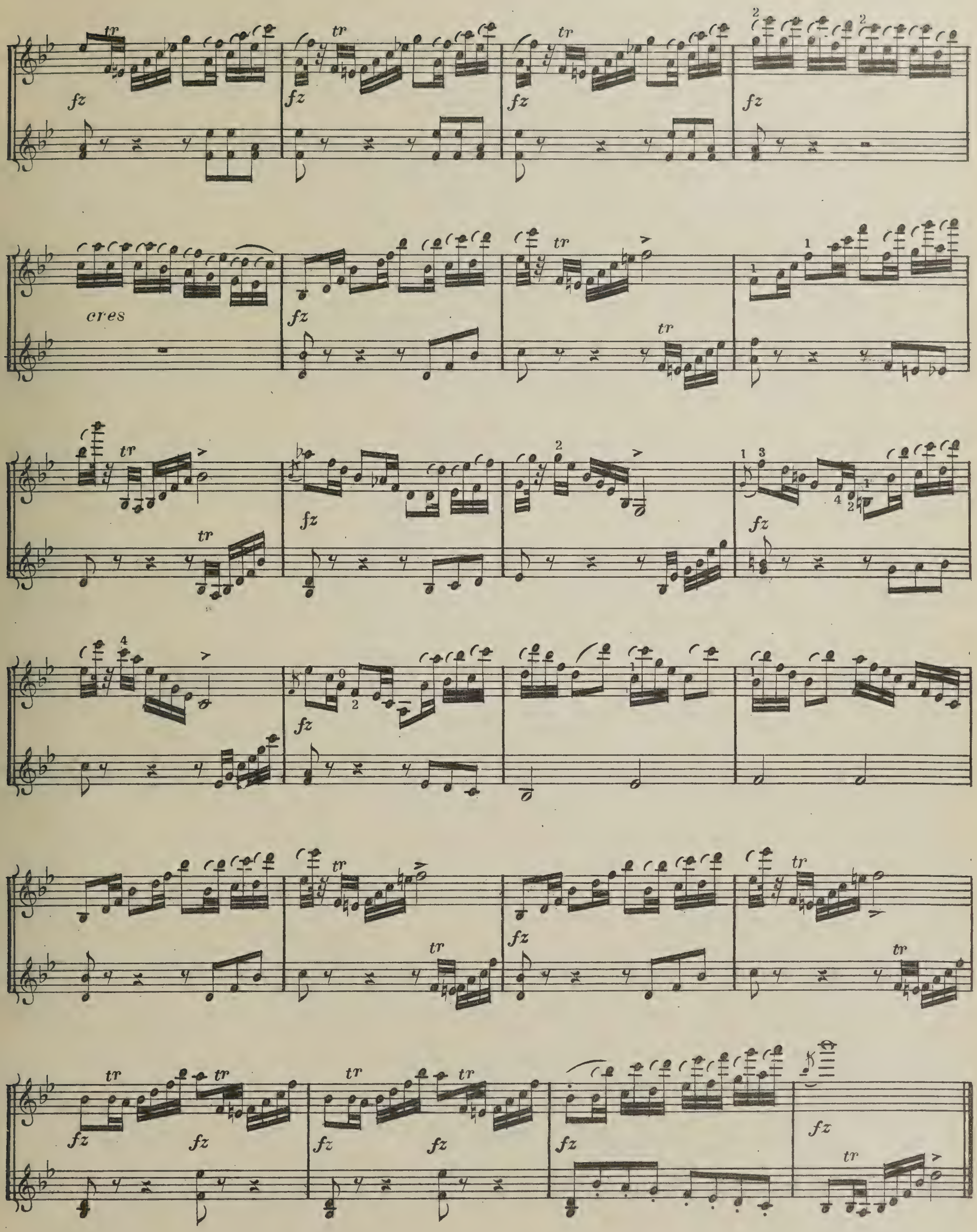
fz

fz

f

EXERCISE IN OCTAVES.

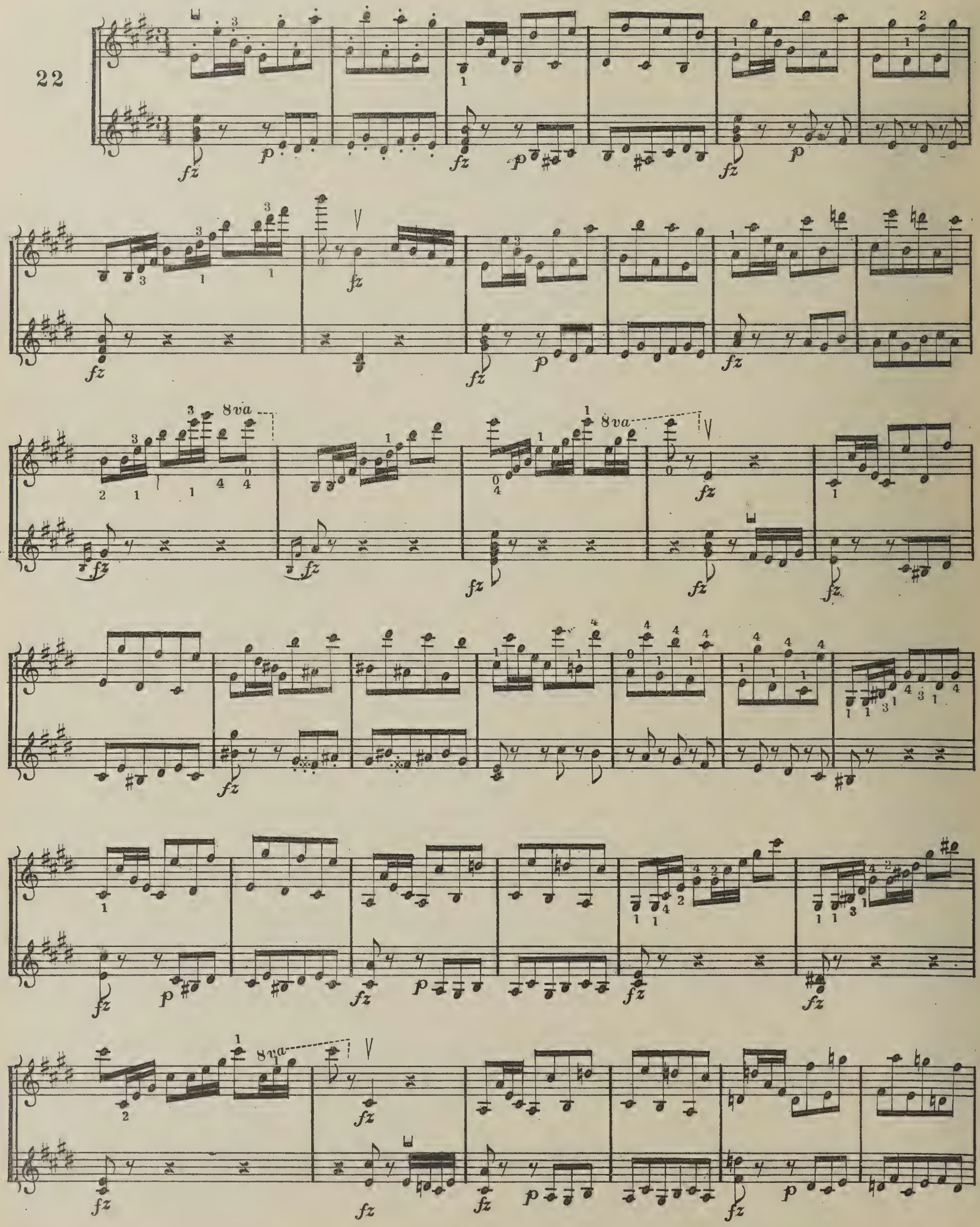


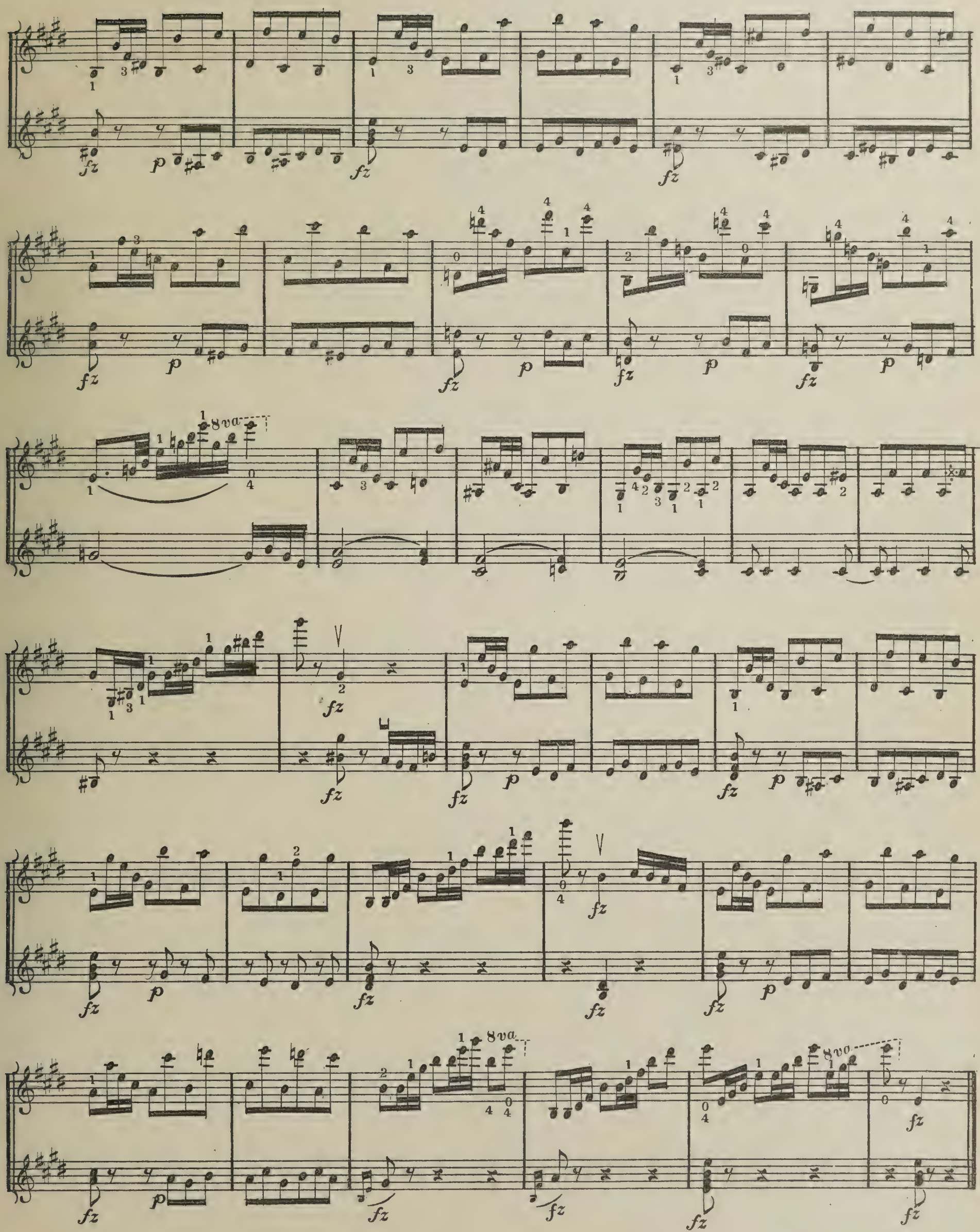

tr
fz
cres

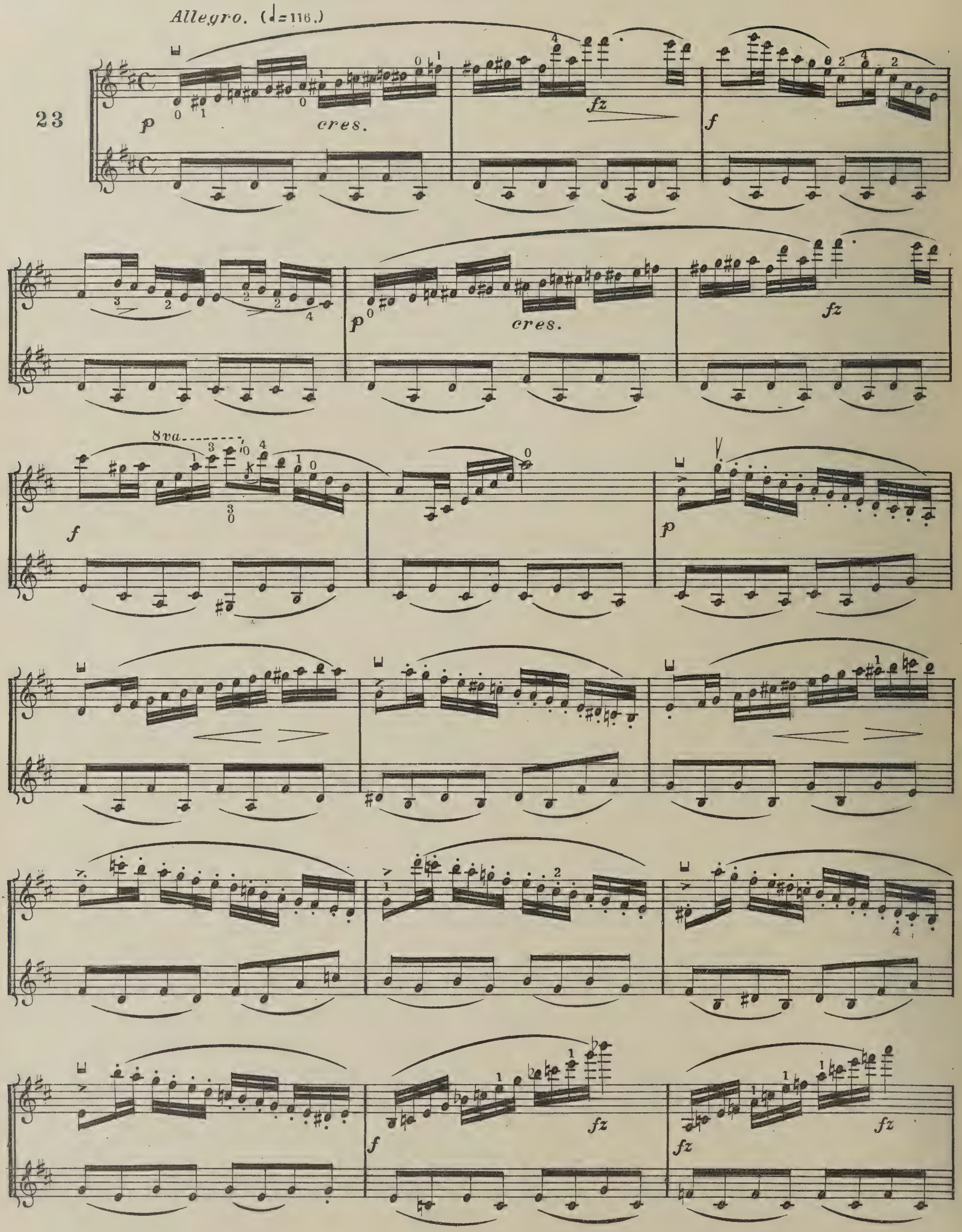
EXERCISE IN TENTHS.

Moderato. (♩=96)

22




fz
p
8va


Allegro. (♩=116.)
23
p
cres.
fz
f
p
cres.
fz
8va
f
p
f
fz
fz
fz

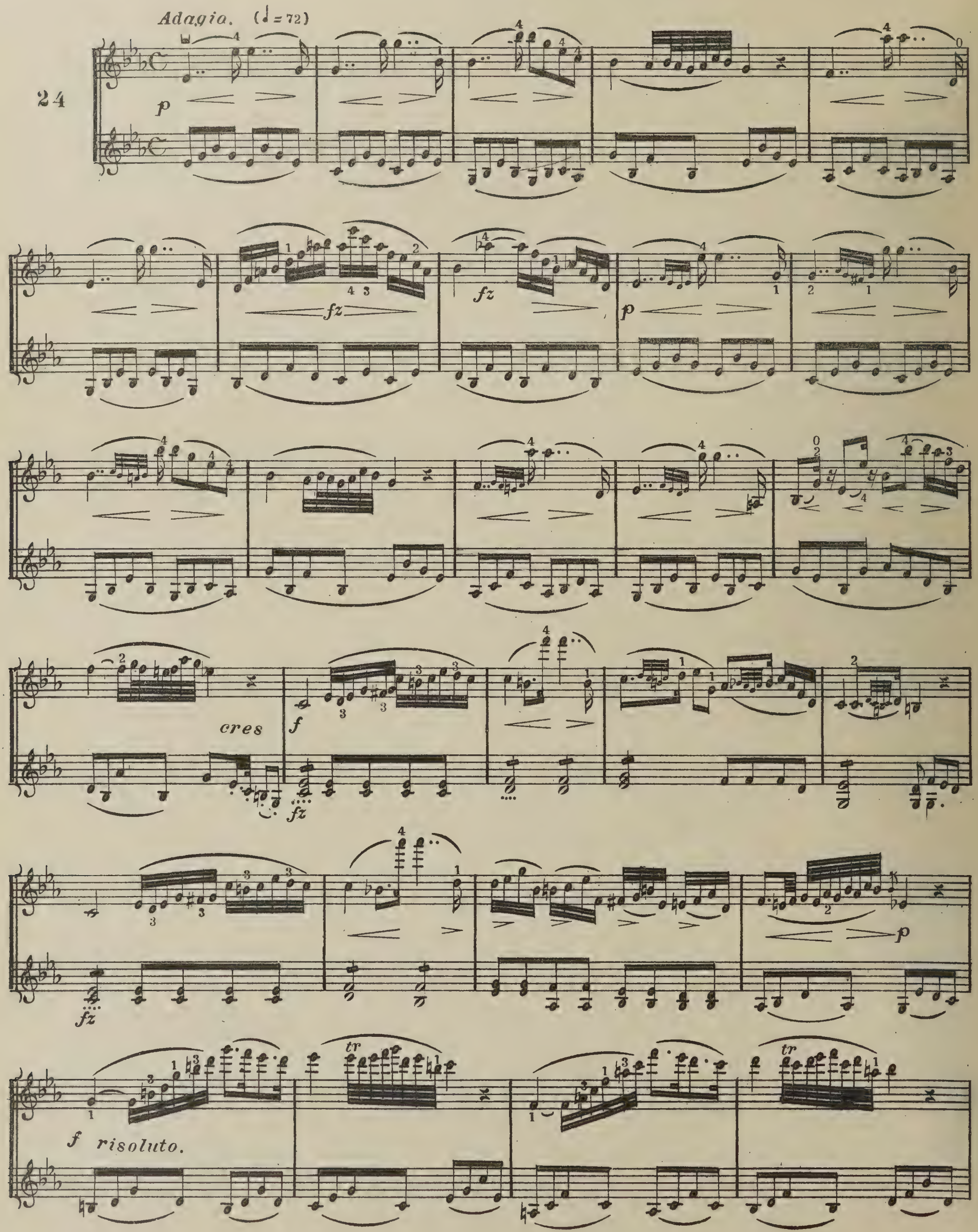
fz fz fz fz fz fz fz fz ff

fz fz fz fz fz fz fz fz

fz fz dim. p cres.

fz f f p cres. fz f fz

p 8va


Adagio. (♩=72)
24
p
fz
fz
p
cres
f
fz
fz
p
f risoluto.
tr
tr

fz

fz

p

tr

tr

pp

cres

f

A String

pp dolce

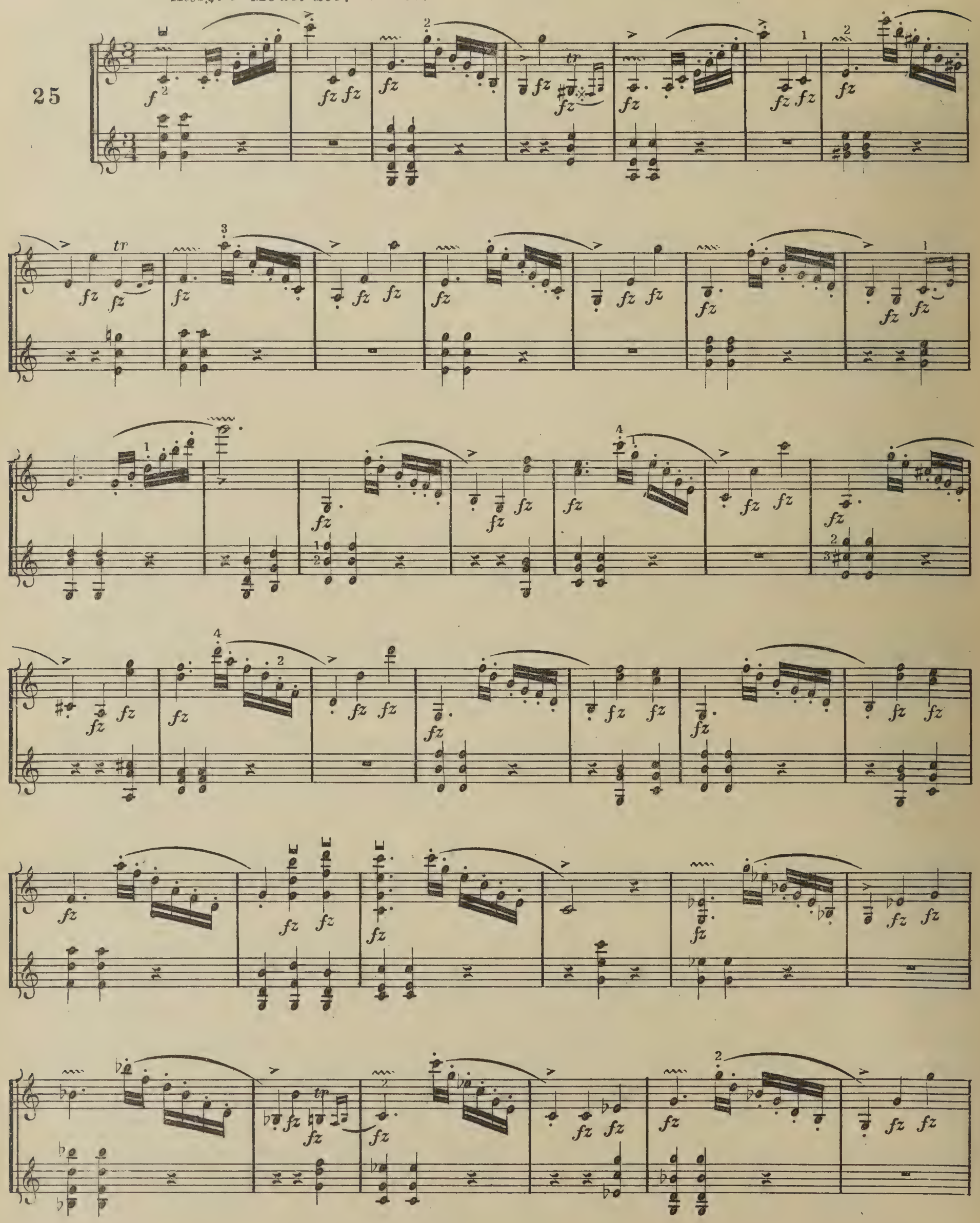
G String

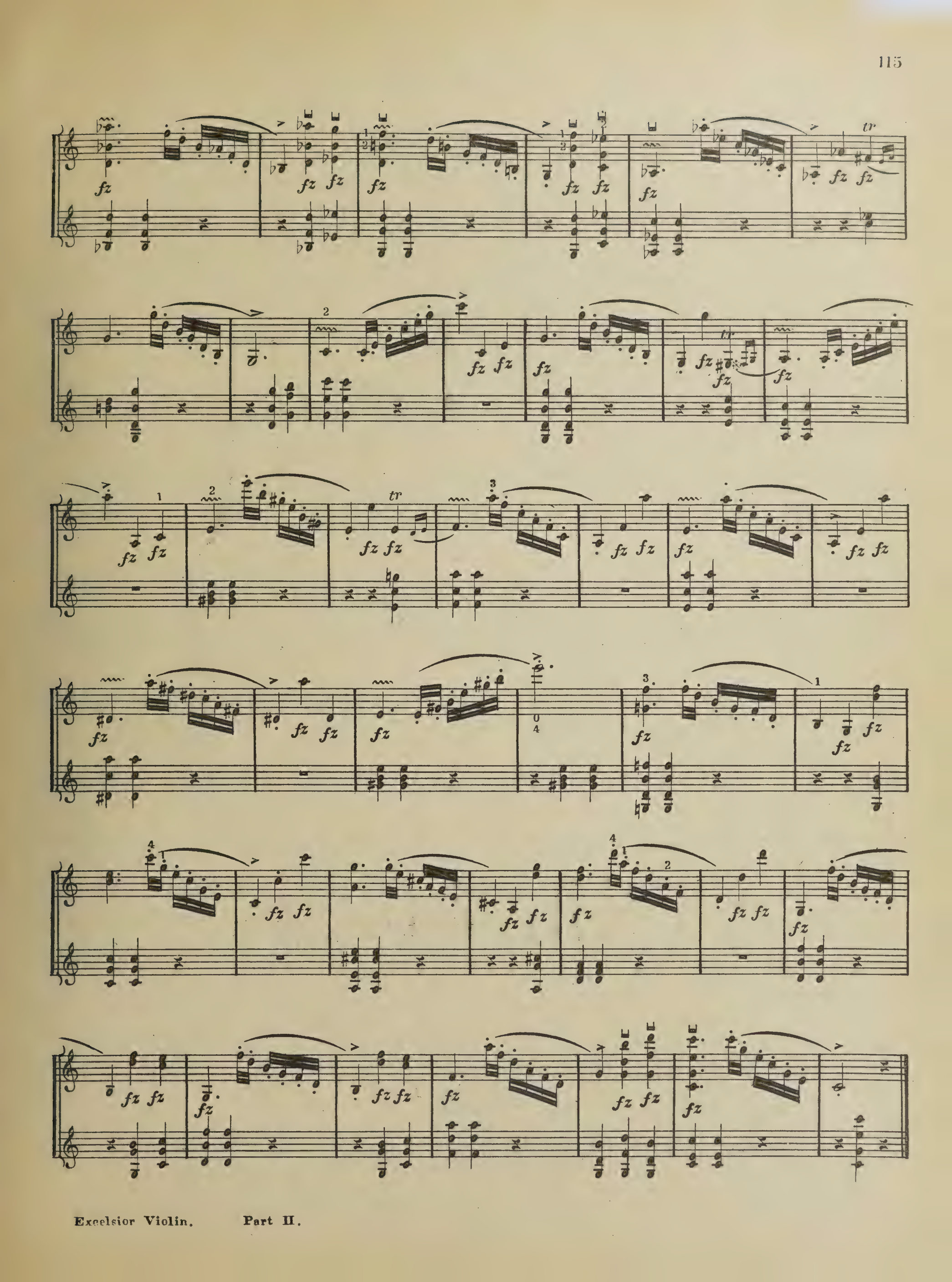
morendo.

Exercise in the Tremolando and the Staccato in dispersed chords.

Allegro Moderato. (♩=104)

25




fz
tr

EXERCISE IN DOUBLE STOPS.

Andantino. (♩=80)

26

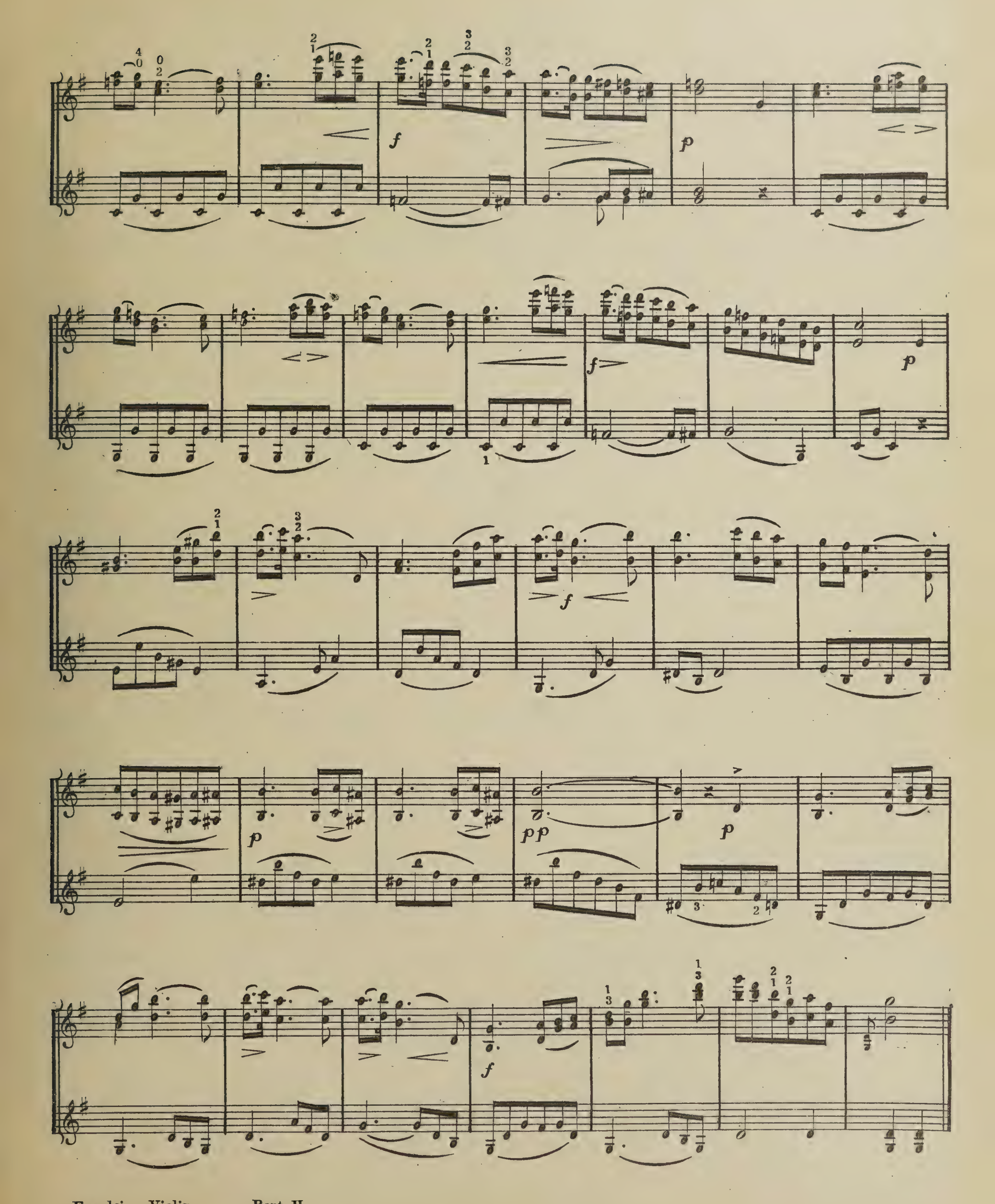
p *cres* *f*

p *p*

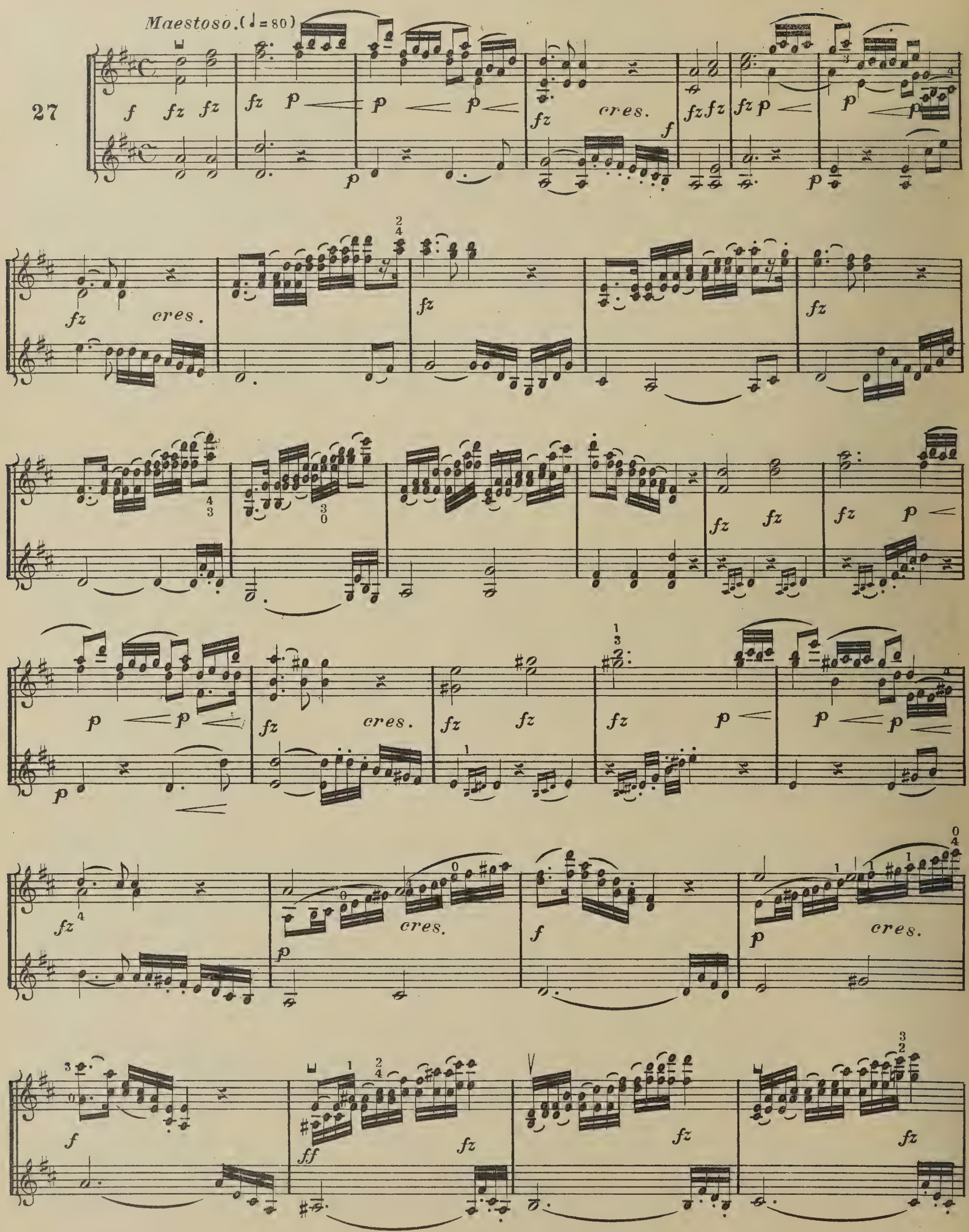
f *dim*

pp *p* *f*

p


f
p
f
p
f
f
p
pp
p
f

EXERCISE IN QUICKER DOUBLE STOPS.



fz

fz

cres.

cen

fz fz

do.

fz fz fz fz

ff fz

fz p p p

fz cres

fz fz

fz p

p p

fz cres.

p

cres.

f

ARPEGGIO EXERCISE WITH FOUR BOWINGS.

Andante. (♩= 66.)

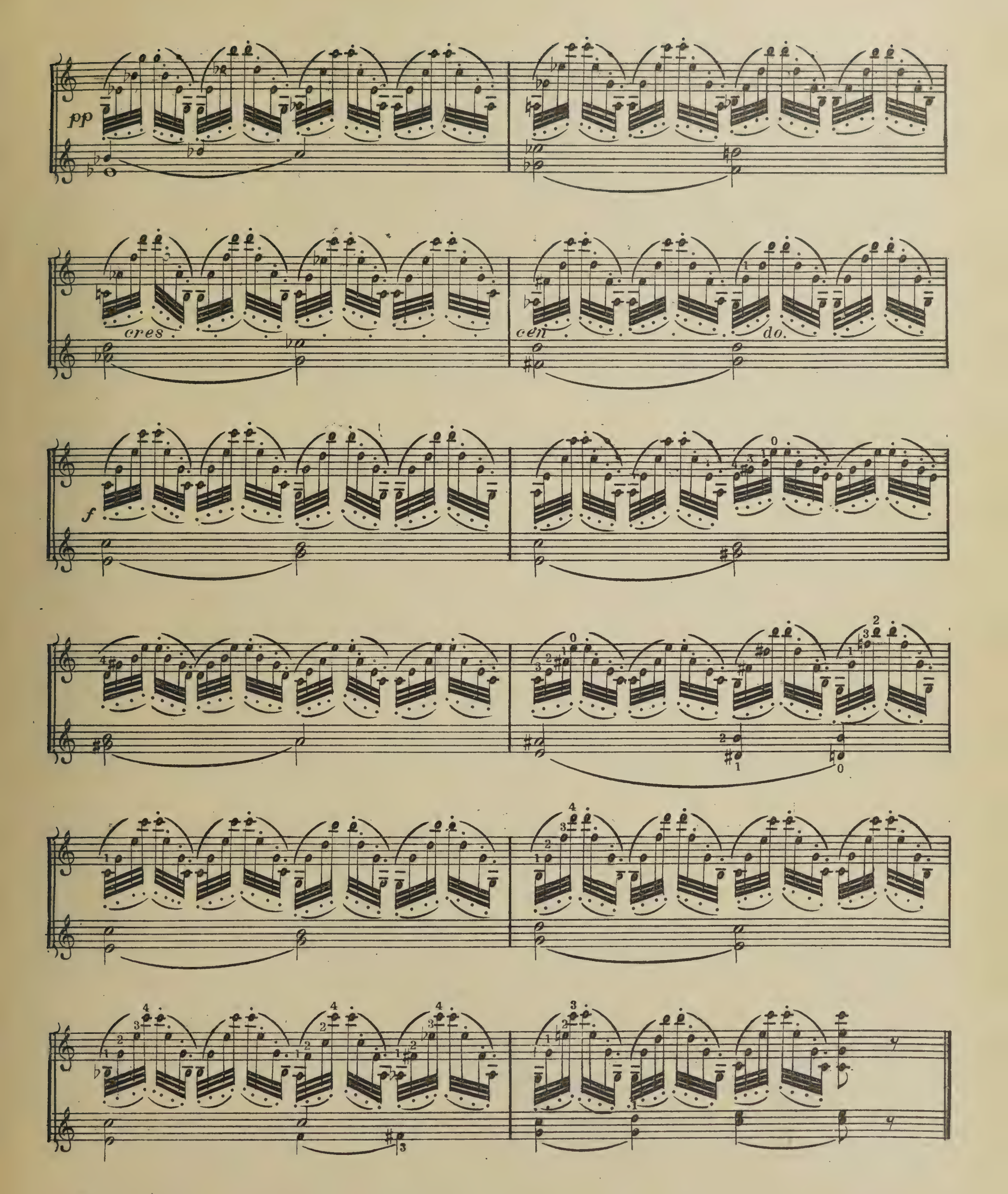
28

p

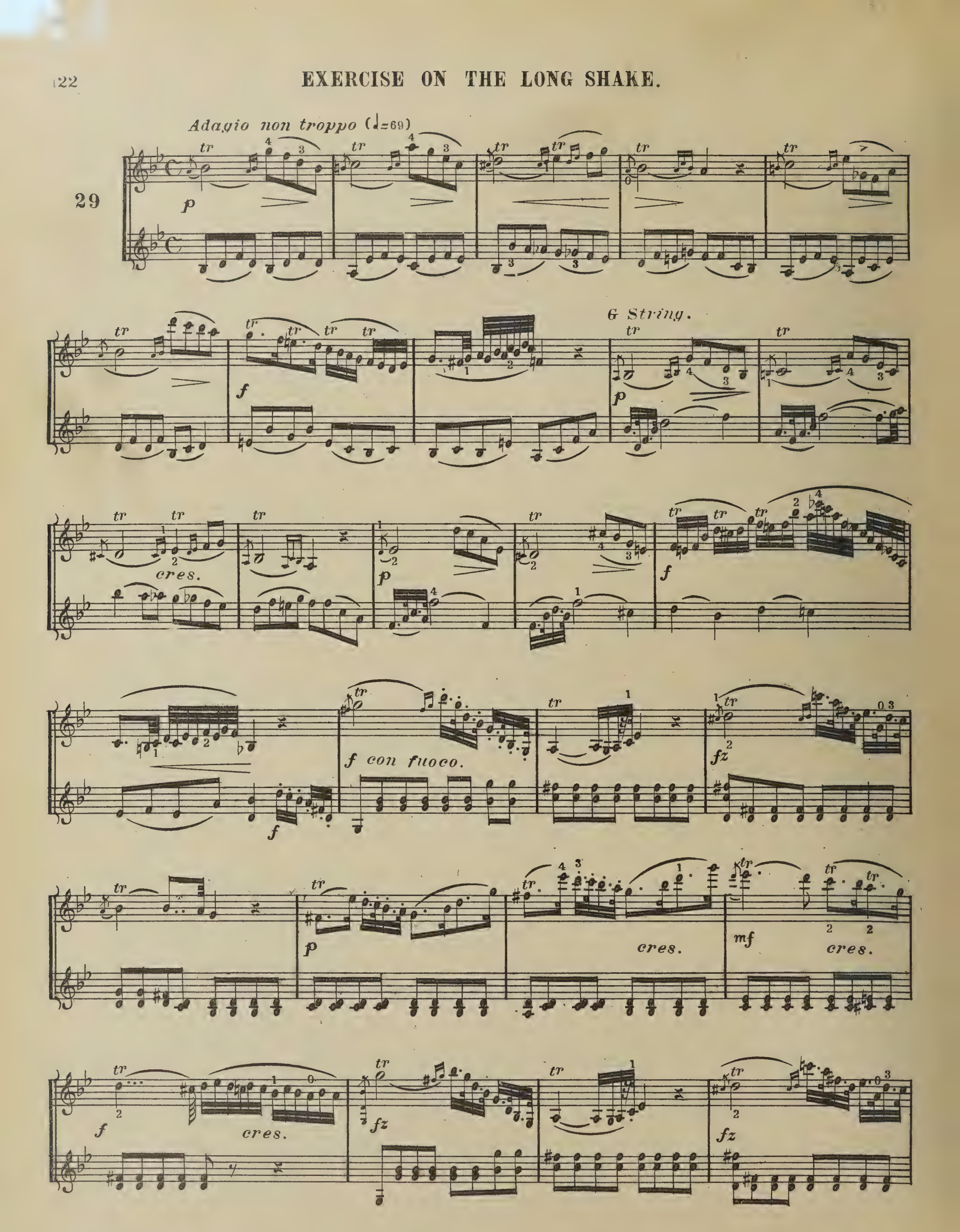
cres

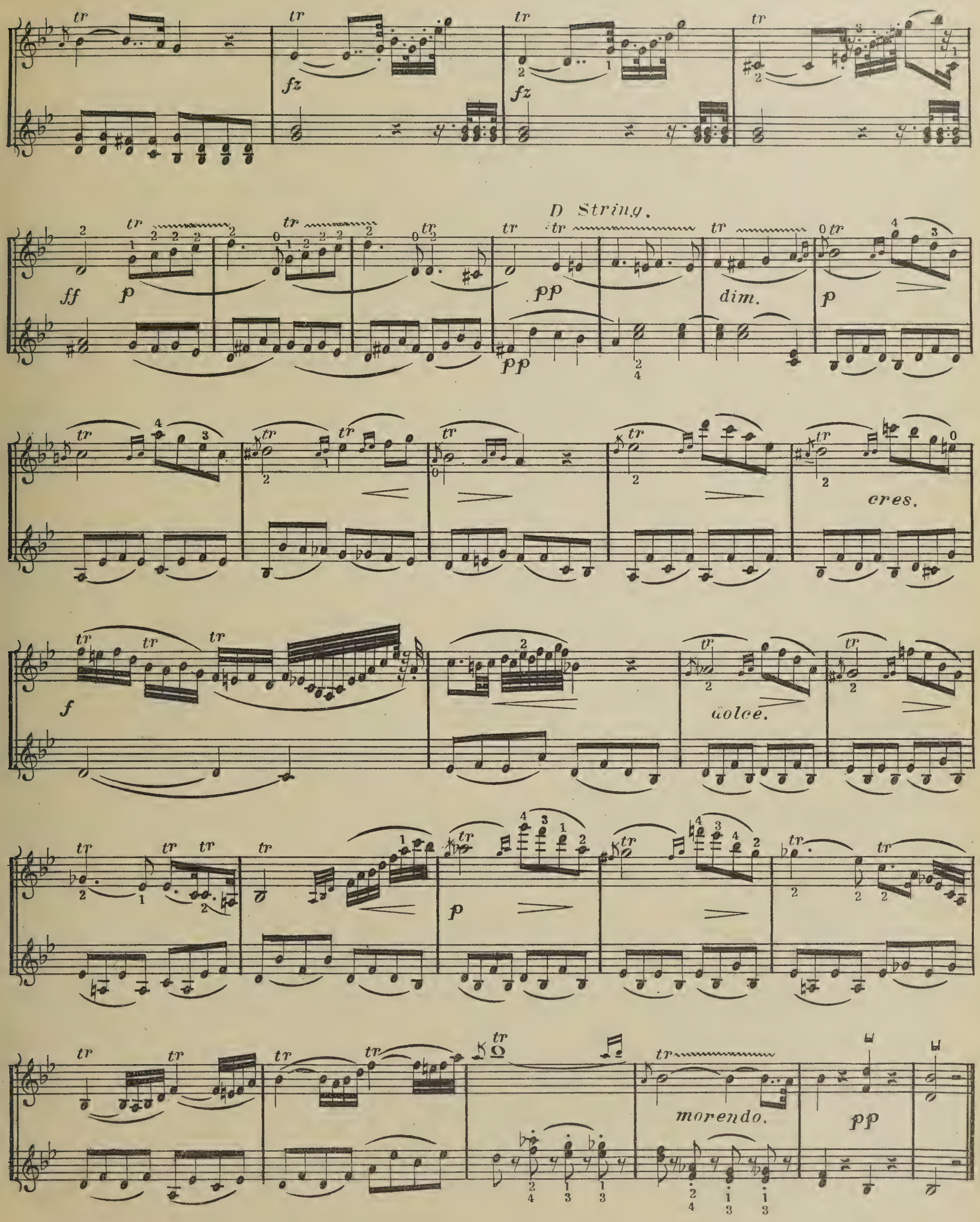
f

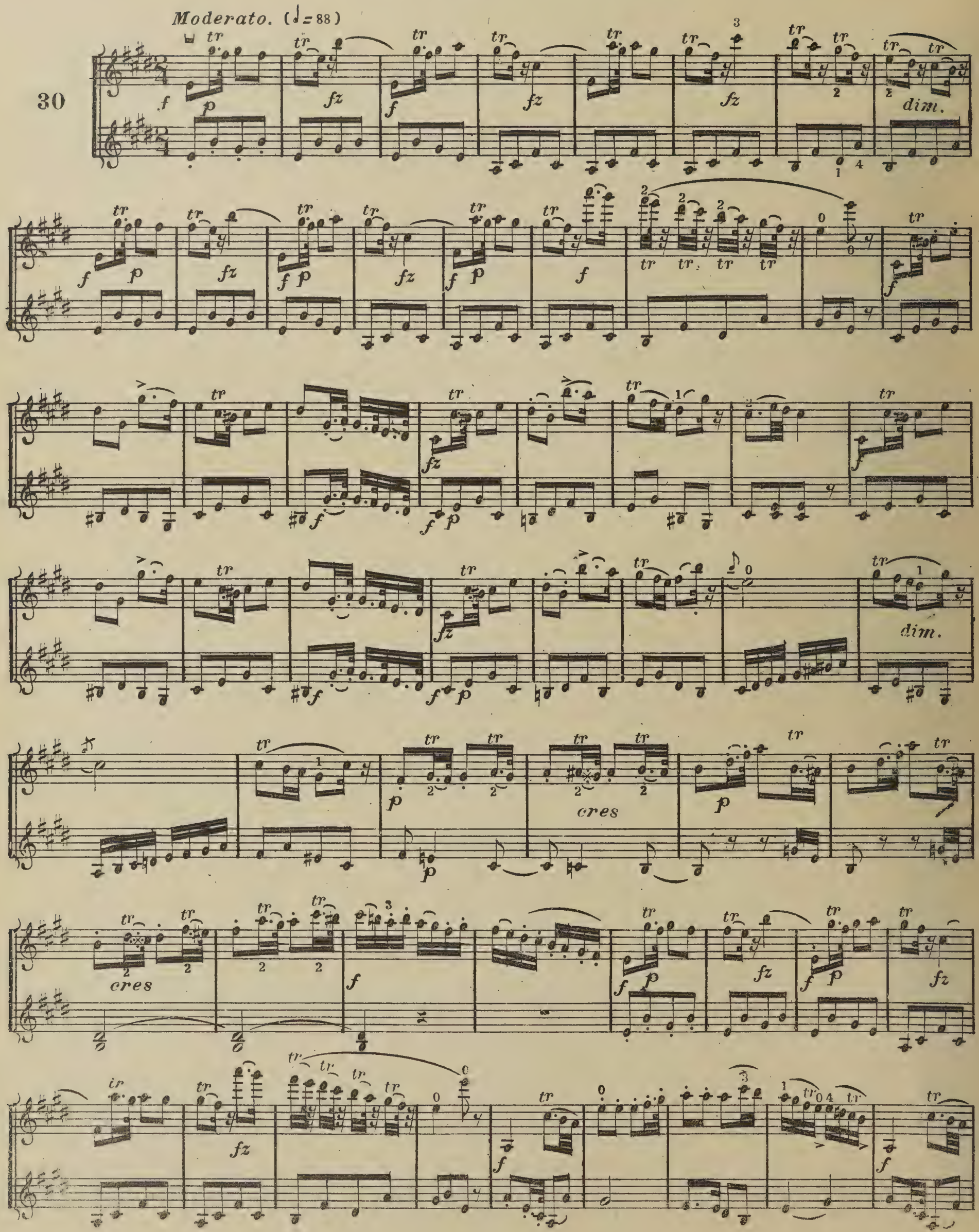
p

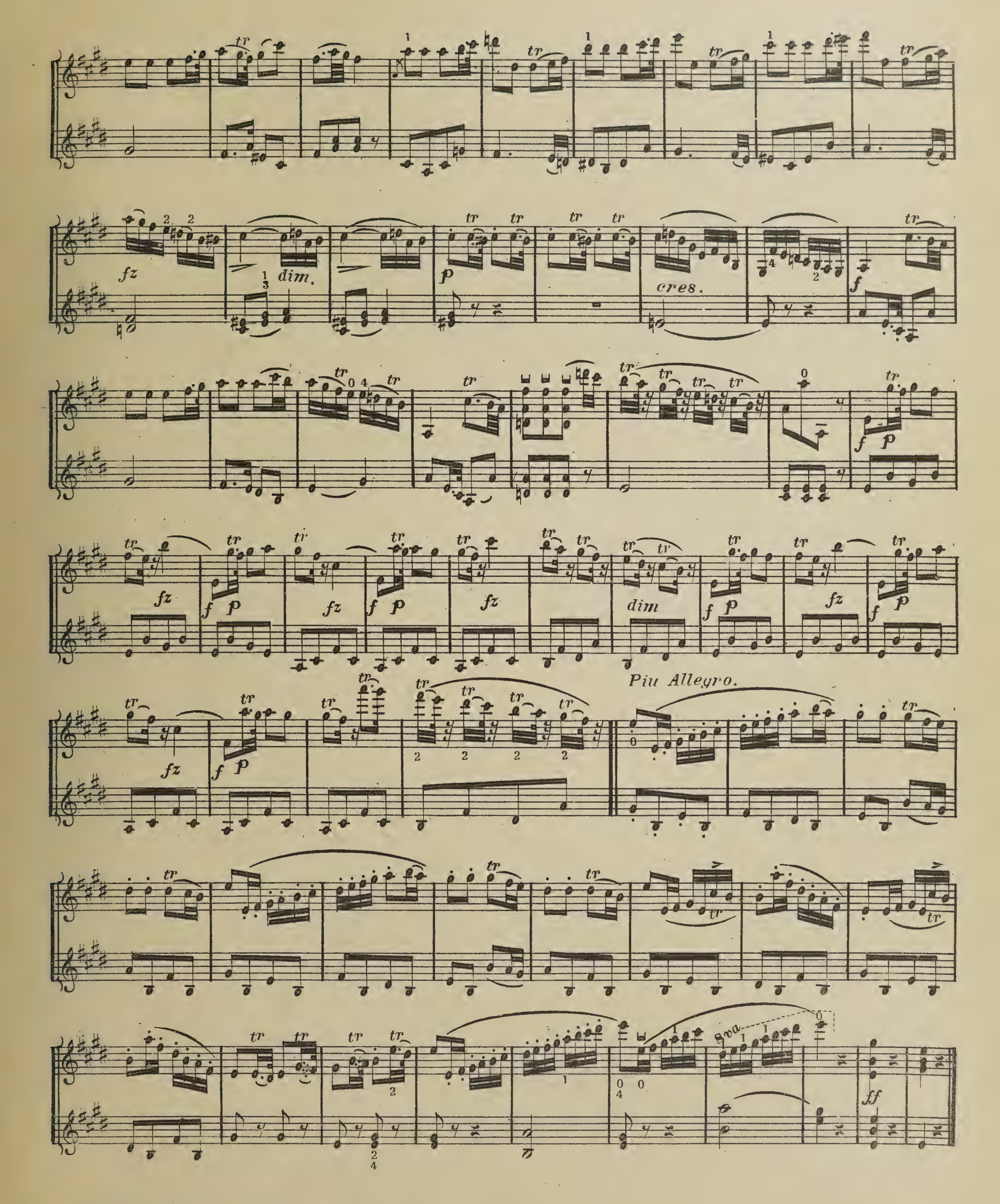

pp
cres
cen
do.
f

EXERCISE ON THE LONG SHAKE.

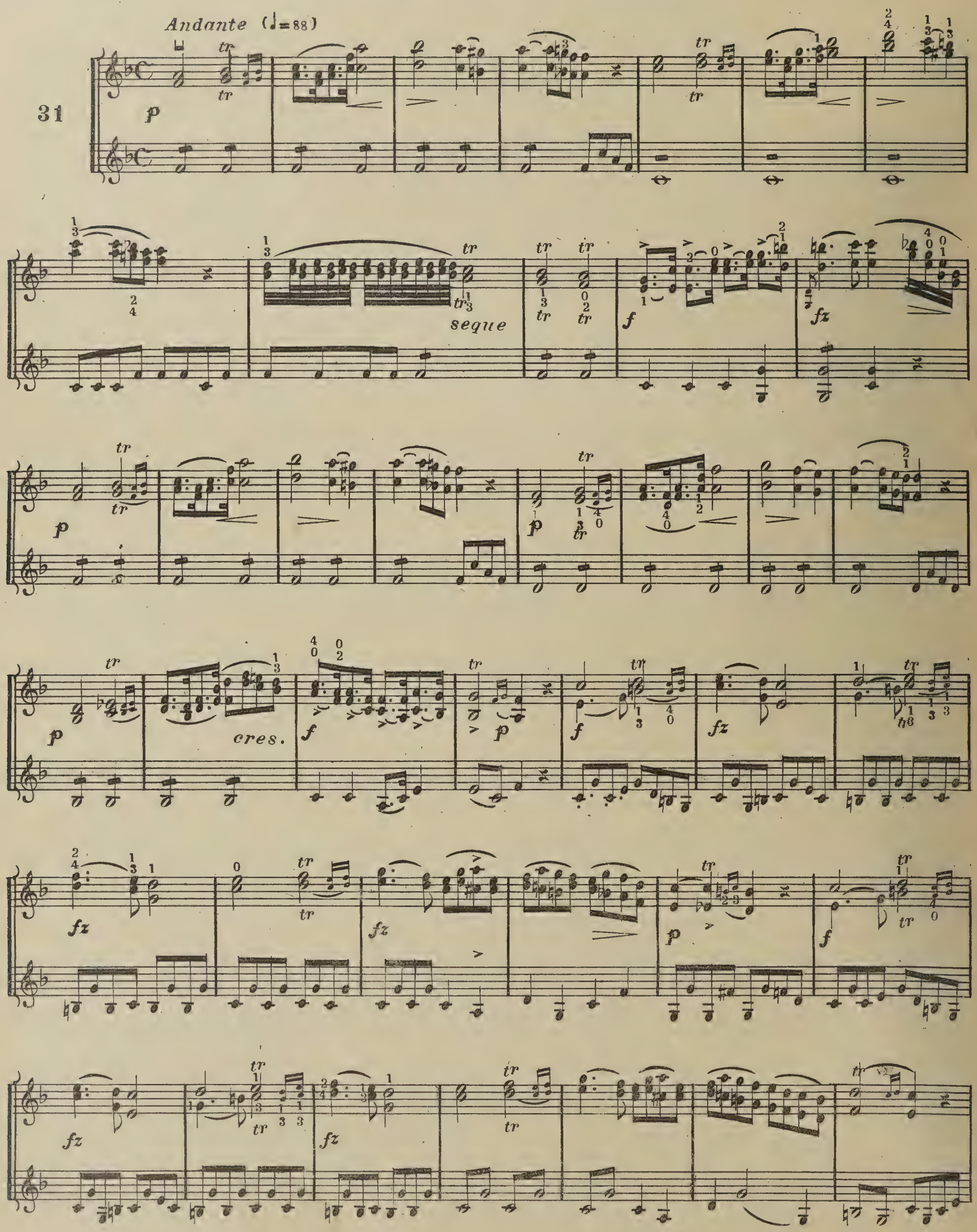


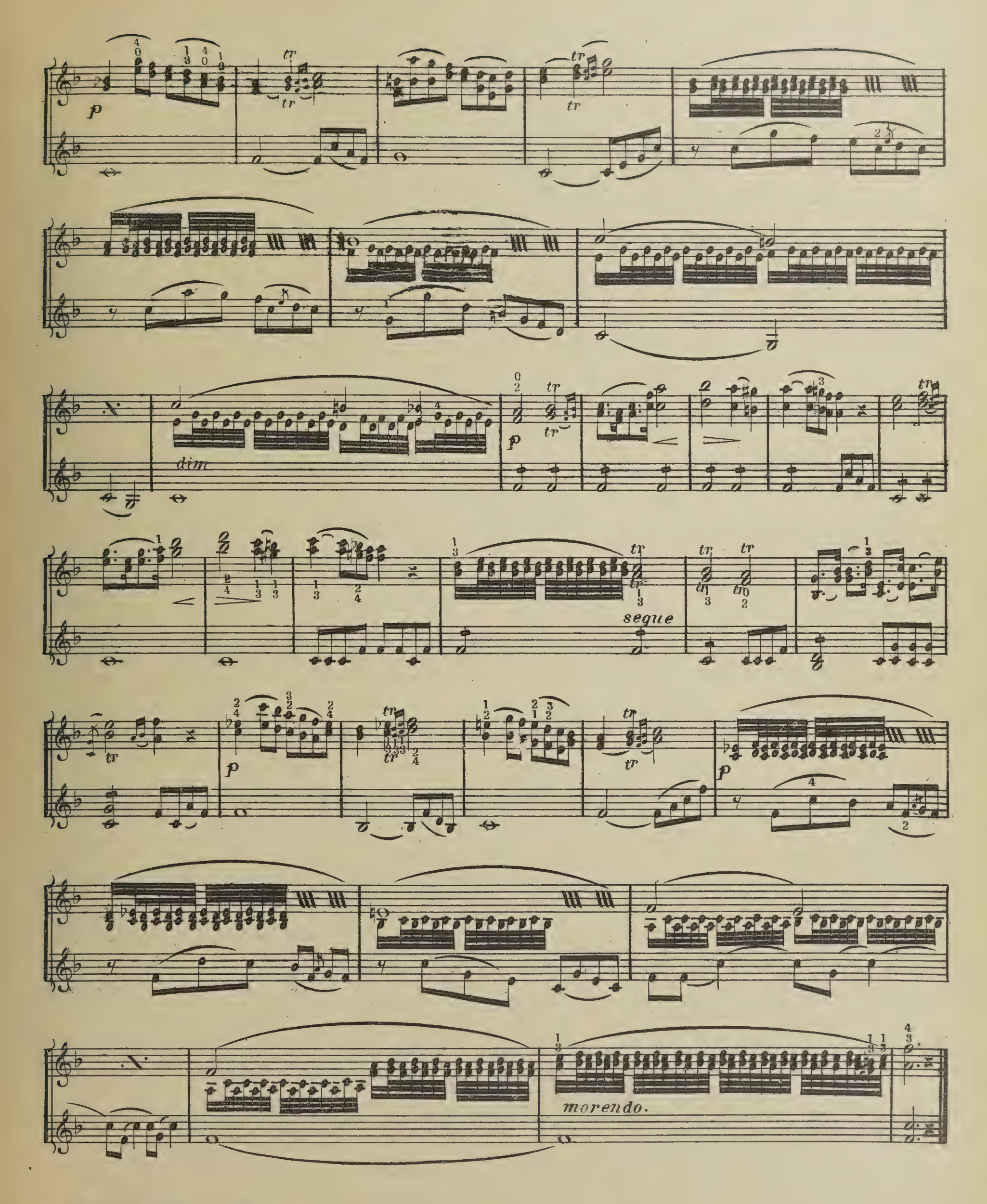

fz
fz
D String.
ff
p
pp
pp
dim.
p
cres.
f
dolce.
p
morendo.
pp


Moderato. (♩= 88)
30
f
p
fz
dim.
cres


fz
dim.
p
cres.
f
fz
f
p
dim
Piu Allegro.
8va
ff

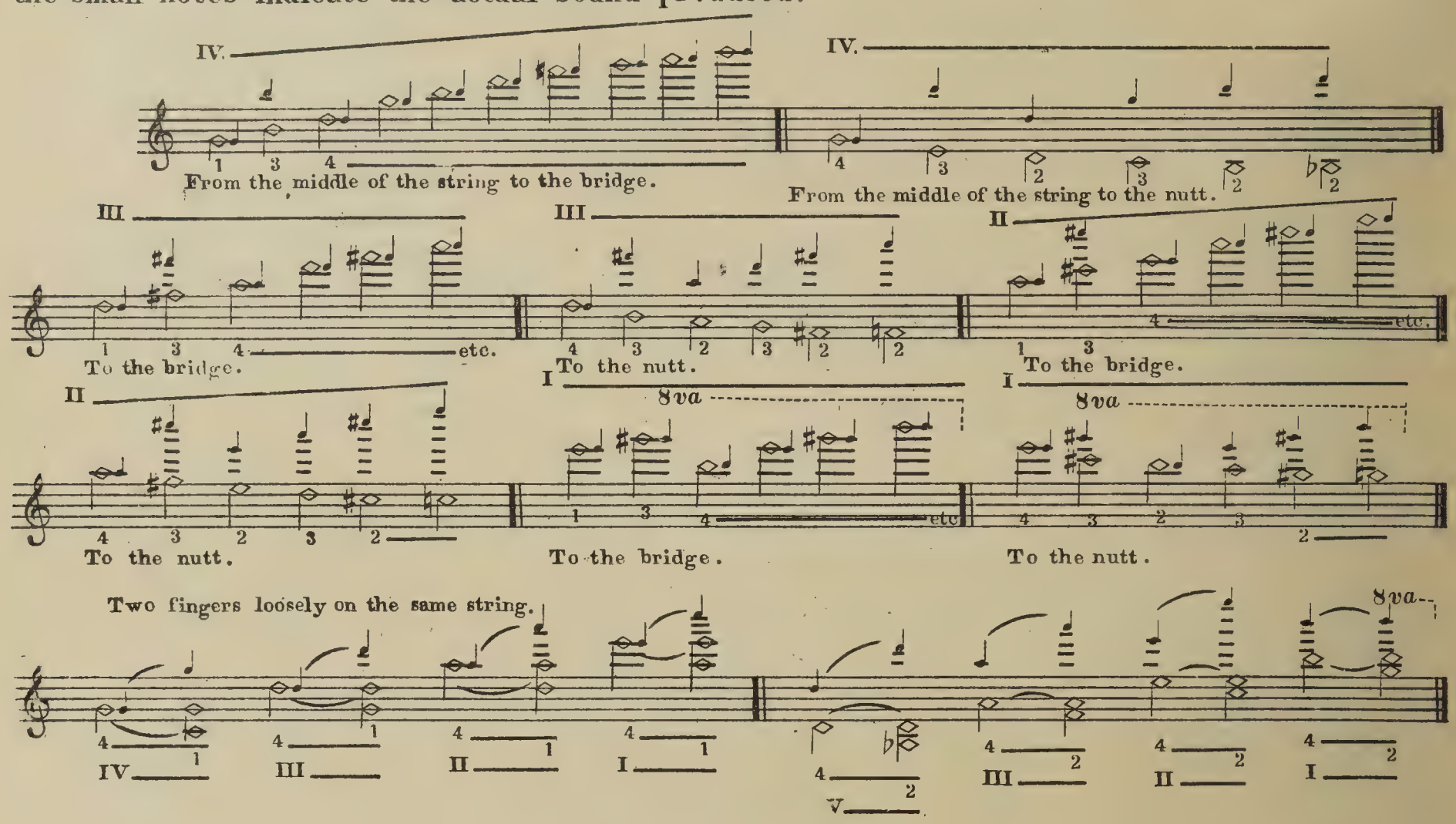
EXERCISE ON THE DOUBLE SHAKE.



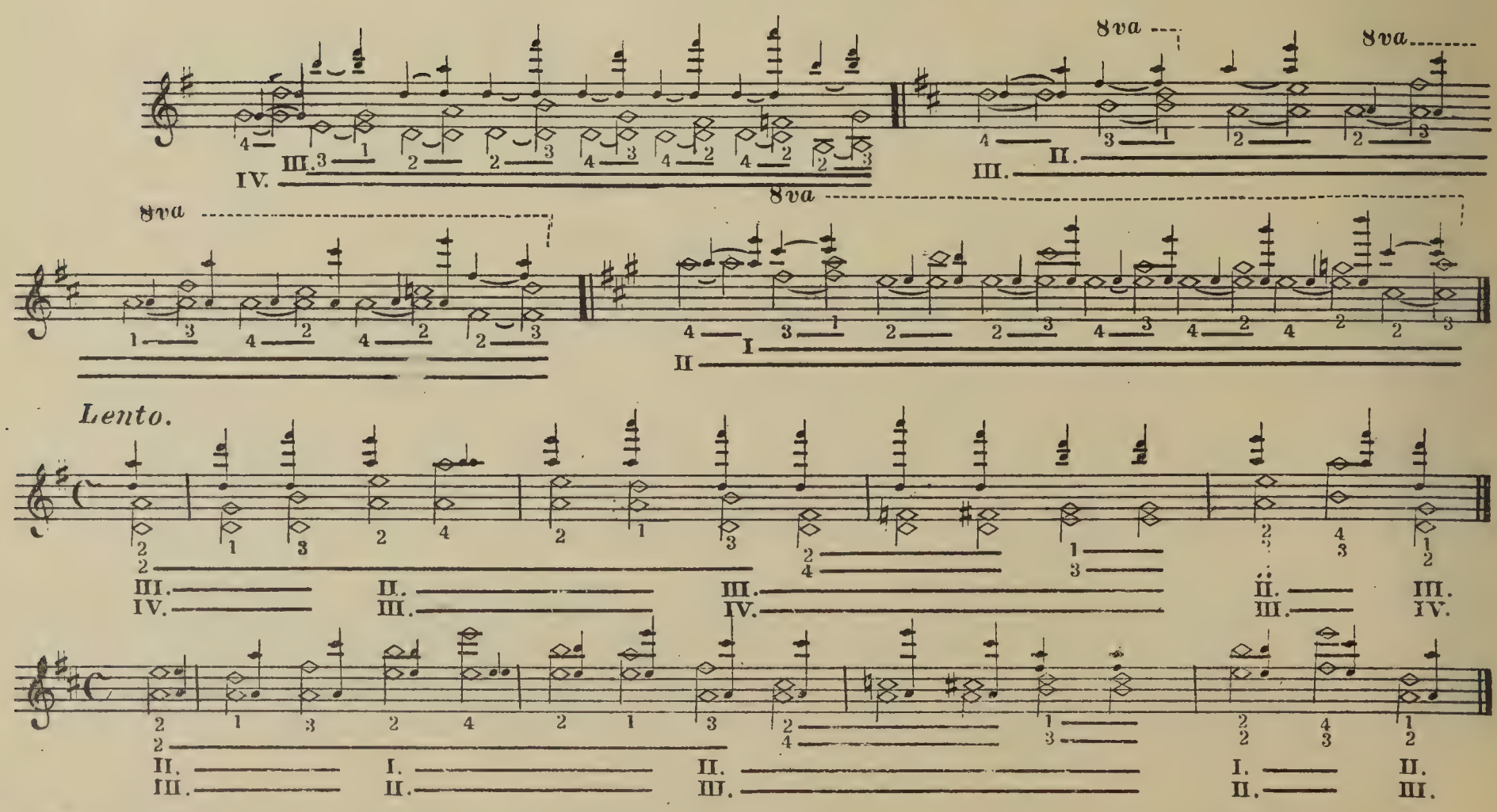

p
tr
dim
p
seque
p
p
morendo.

HARMONICS

Natural single Harmonics are produced by touching the string loosely with the finger. From the middle of the string up to the bridge nearly all harmonics are to be found on the place of the natural note. This sign ◇ marks the place where the harmonics are to be taken, while the small notes indicate the actual sound produced.



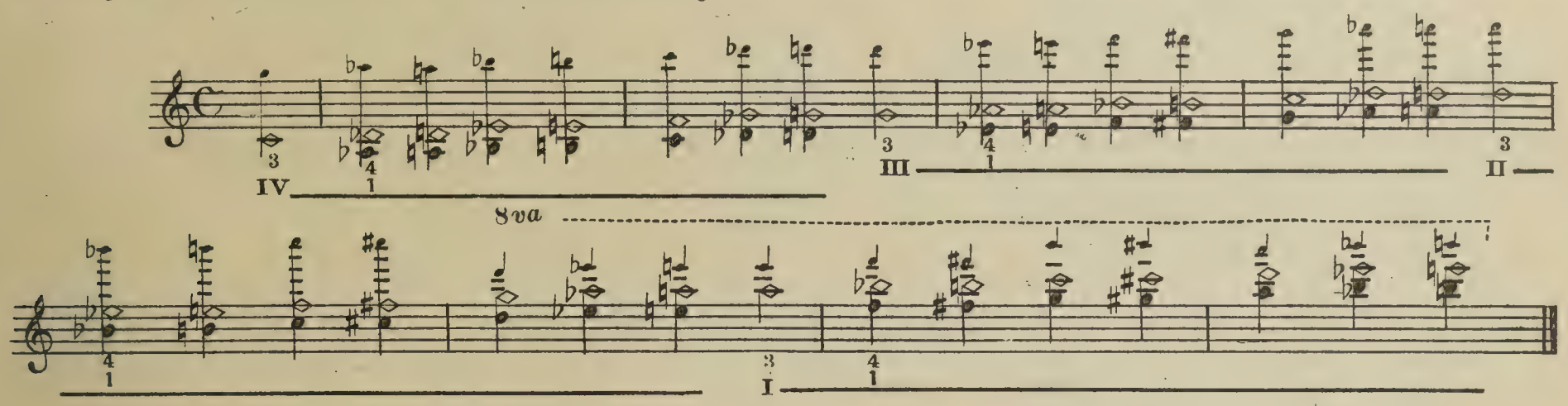
NATURAL DOUBLE HARMONICS.



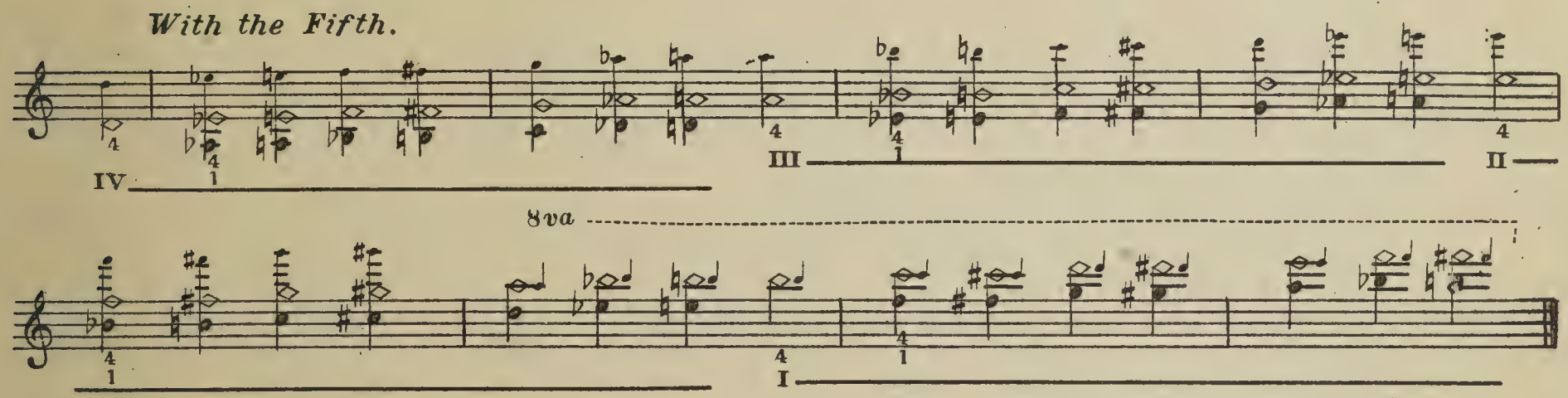
ARTIFICIAL SINGLE HARMONICS.

Are produced by taking one note firmly, and another one loosely on the same string. The practice of this kind of harmonics has the double advantage of producing a peculiar effect, if used sparingly and with good taste,— and of leading to great perfection in intonation.

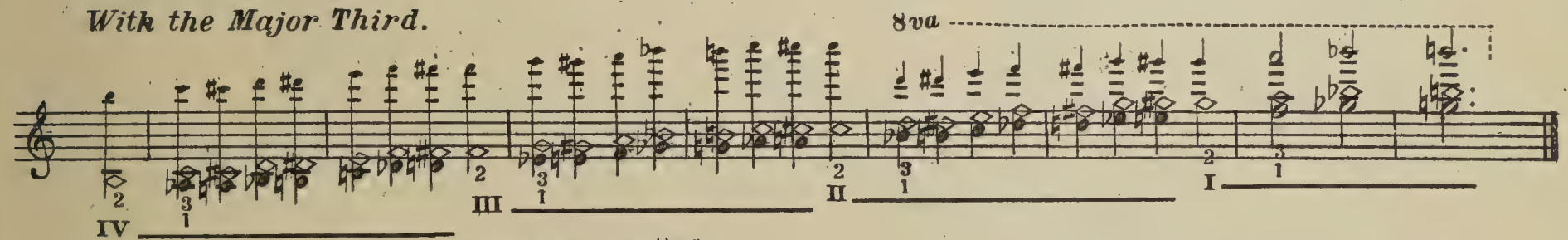
With the Fourth. (*The finger which touches, only loosely, the string, to be distant one fourth from the finger which presses down the string firmly.*)



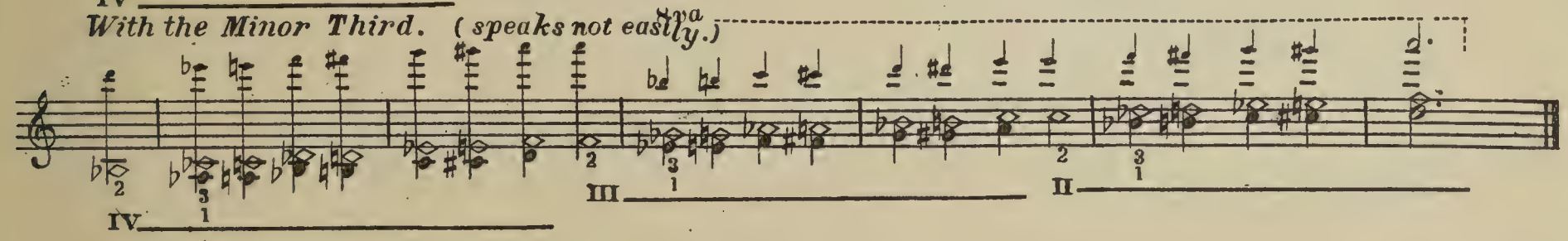
With the Fifth.



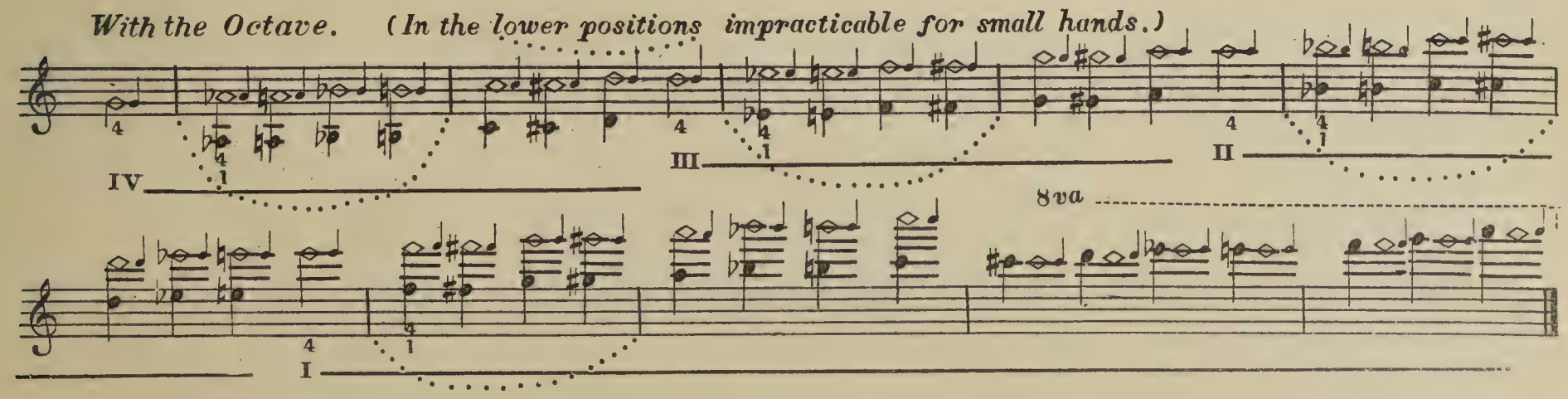
With the Major Third.



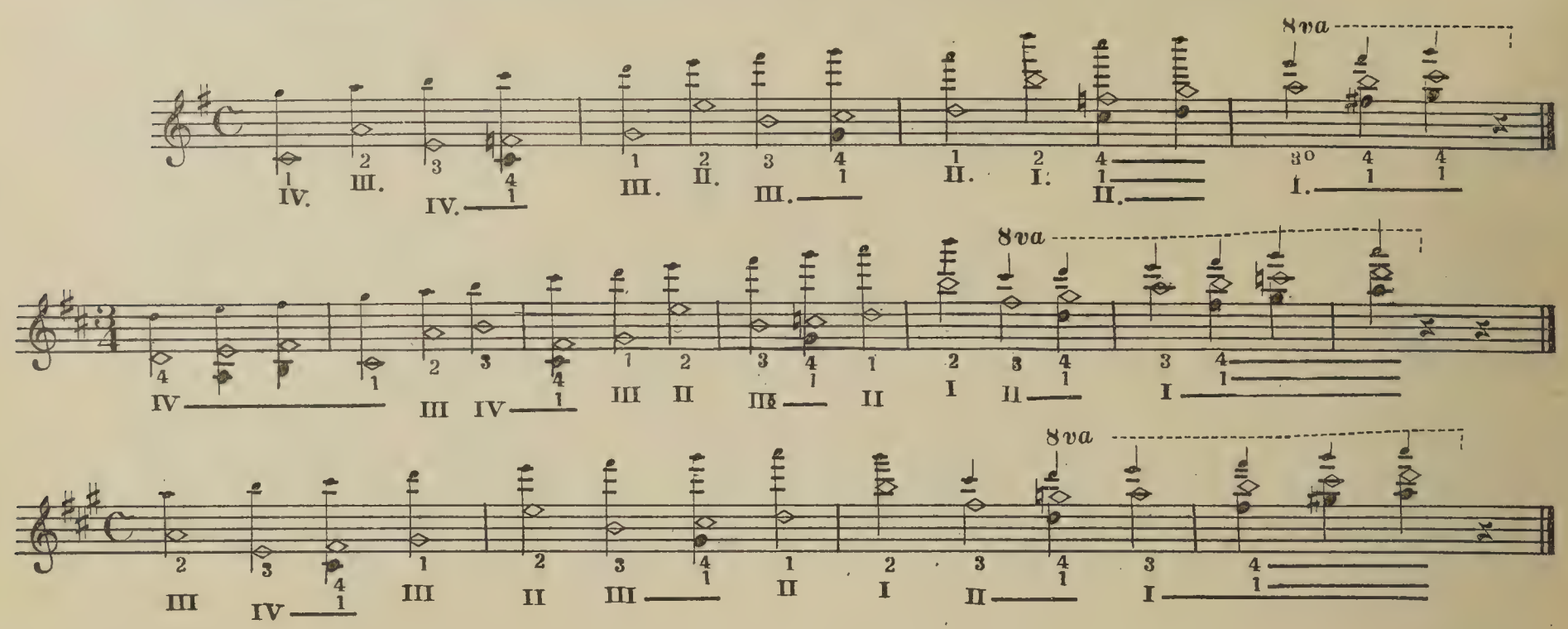
With the Minor Third. (*speaks not easily.*)



With the Octave. (*In the lower positions impracticable for small hands.*)

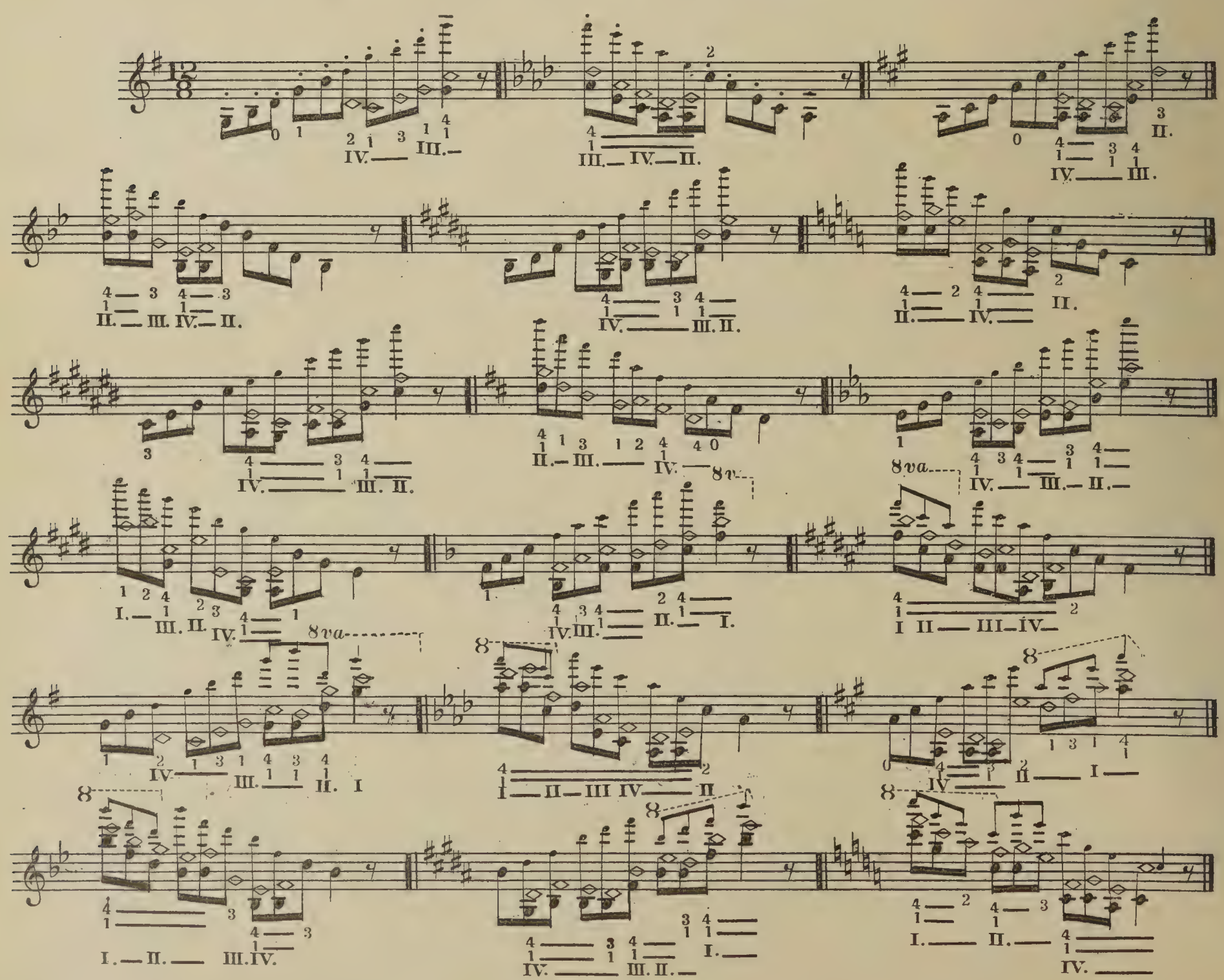


Scale formed by promiscuous use of natural and artificial harmonics.



THE INTERVALS OF THE MAJOR CHORD.

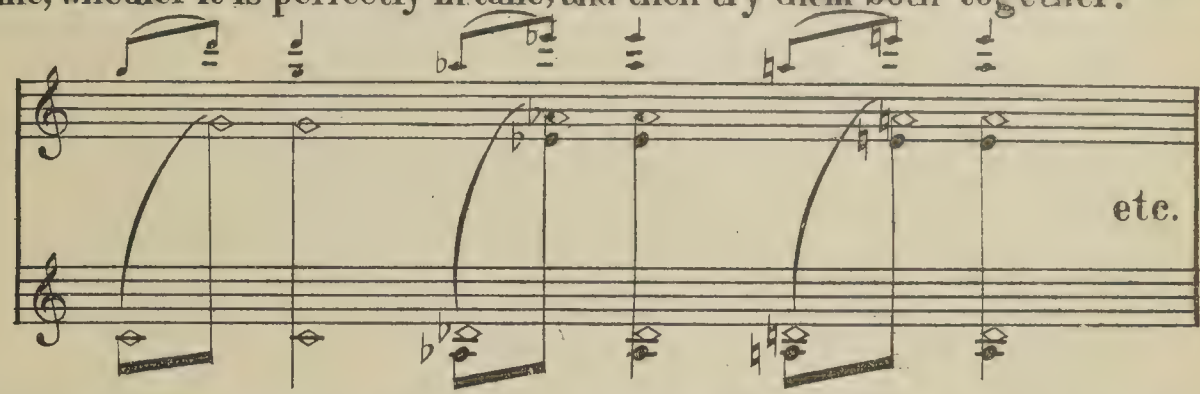
IN NATURAL AND ARTIFICIAL HARMONICS.



Although most of them occur very rarely and are not always of good effect, still they are useful practice for the perfection of the left hand. While the single and the natural double Harmonics speak well enough on strings of the usual thickness very thin strings are absolutely required for most of the artificial double Harmonics. We recommend therefore only those players to make use of them, whose style of playing permits of thin strings. Of the many various combinations that can be made, we give only the following, as the most practicable. Play first each note separately and examine, whether it is perfectly in tune, and then try them both together.

Thus,
3rd. String.

4th. String.



In this way you will learn to hit both notes simultaneously. In order to facilitate the reading of these double stops, we have placed on the upper staff the notes which are to be played on the higher string and on the lower staff those to be played on the lower string.

Fifths by touching the Fourth.

Likewise on the higher strings.

Fifths by the Major Third.

Fifths by touching the Fifth.

Major Thirds.

Minor Thirds.

Fourths.

8va

8va

Major Sixths.

8va

Minor Sixths.

8va

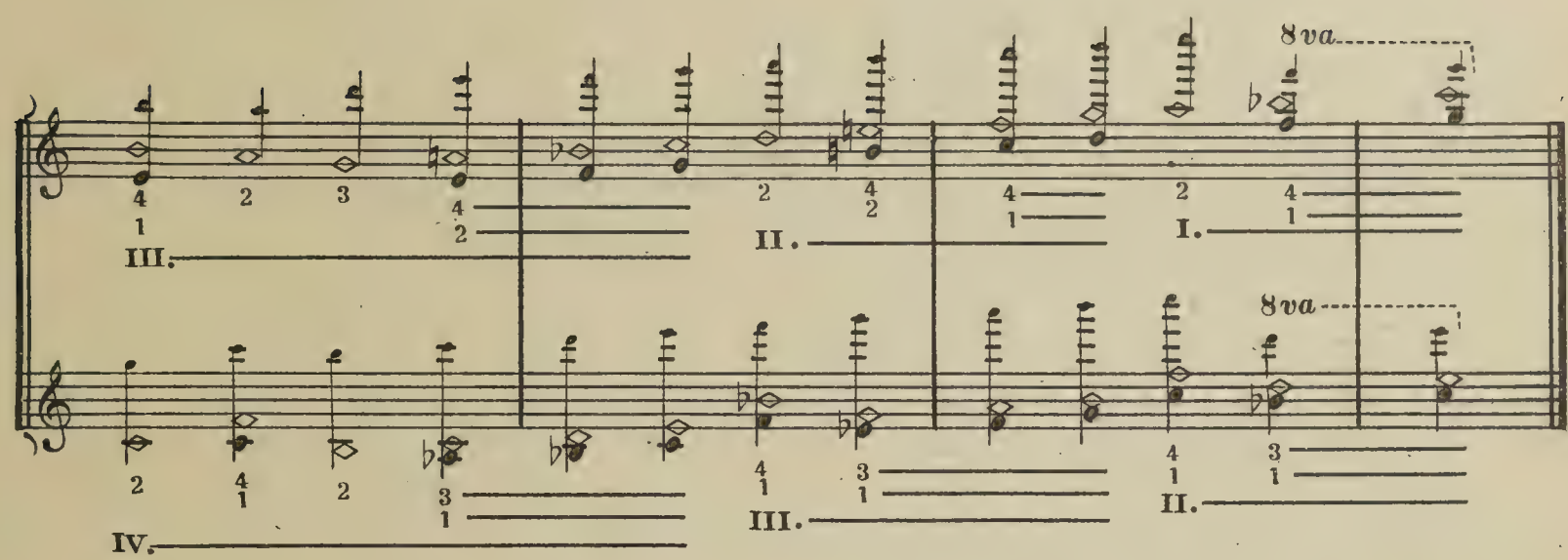
Octaves.

8va

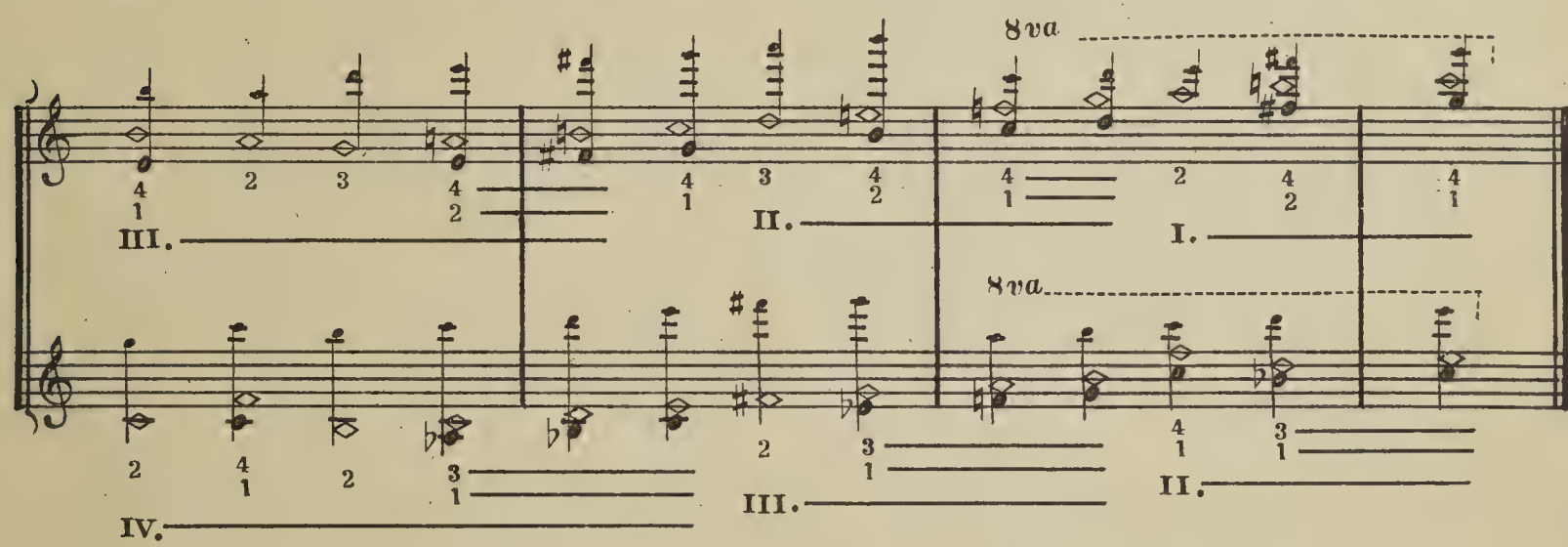
Unisons.

DIATONIC SCALE IN THIRDS.

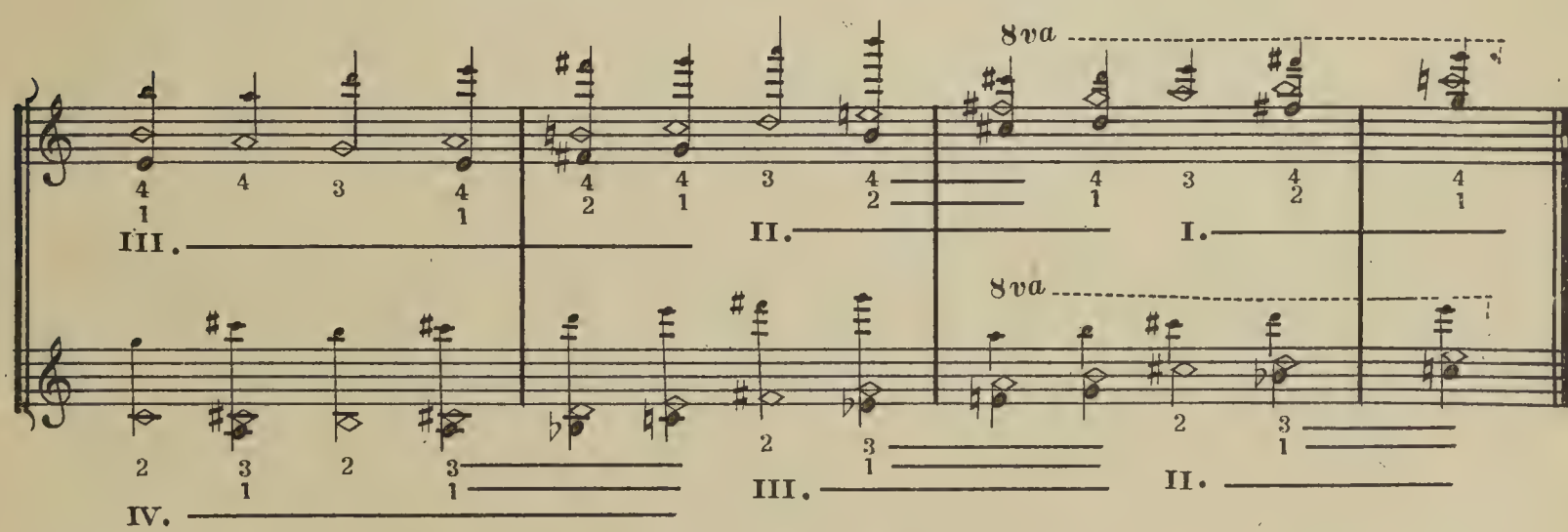
C MAJOR.



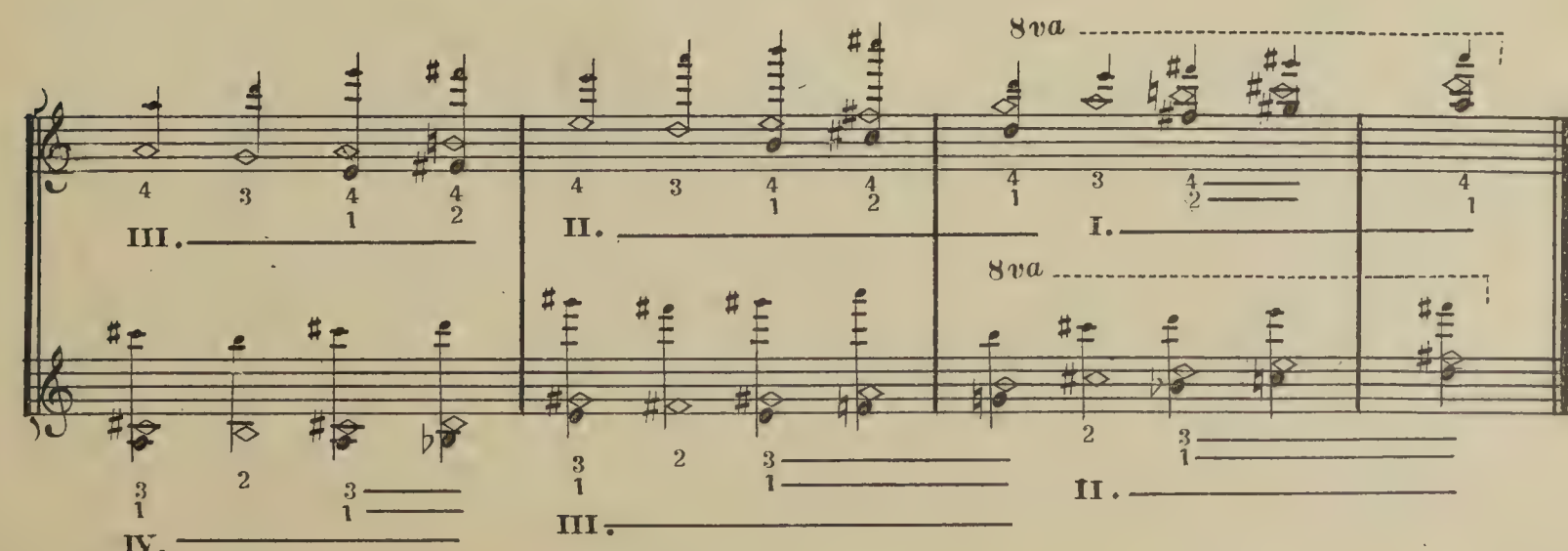
G MAJOR.



D MAJOR.



A MAJOR.

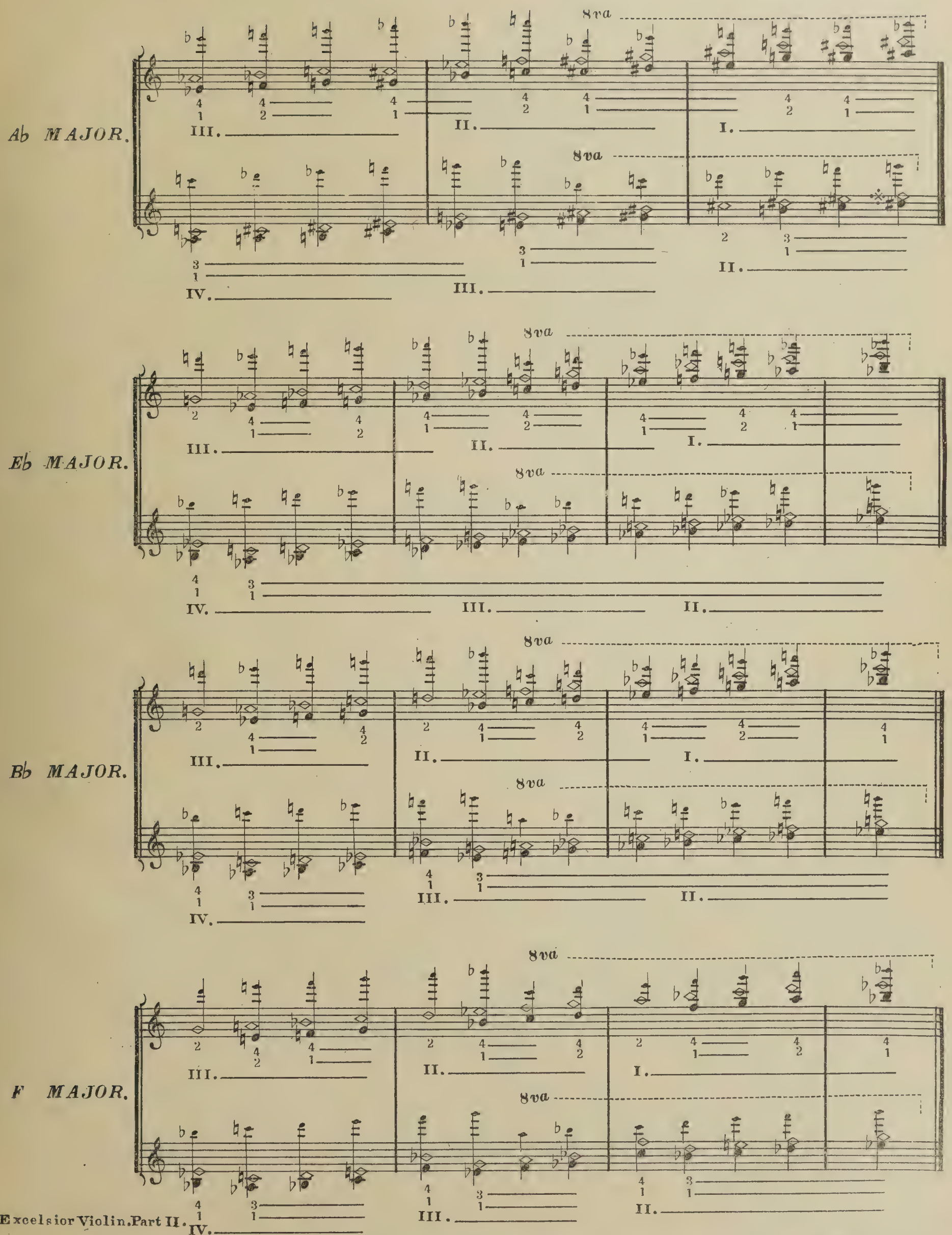


E MAJOR.

B MAJOR.

F♯ MAJOR.

D♭ MAJOR.



After a careful study of the above exercises there will be no difficulty in finding out the Minor Scales.

Paganini.

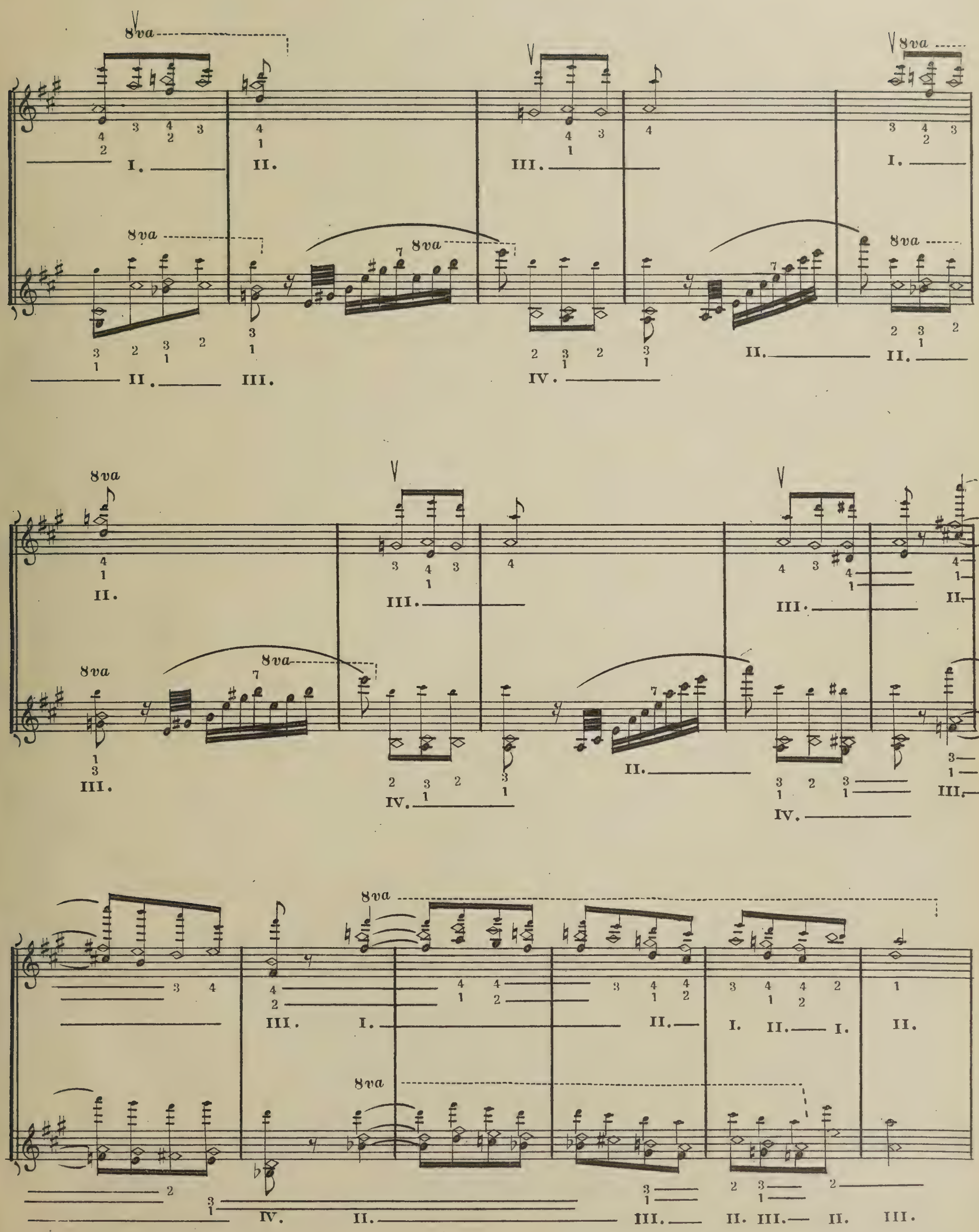
Allegro.

dolce.

8va

8va

8va


8va
I.
II.
III.
IV.

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